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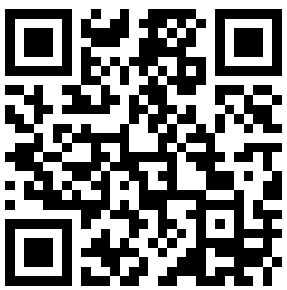

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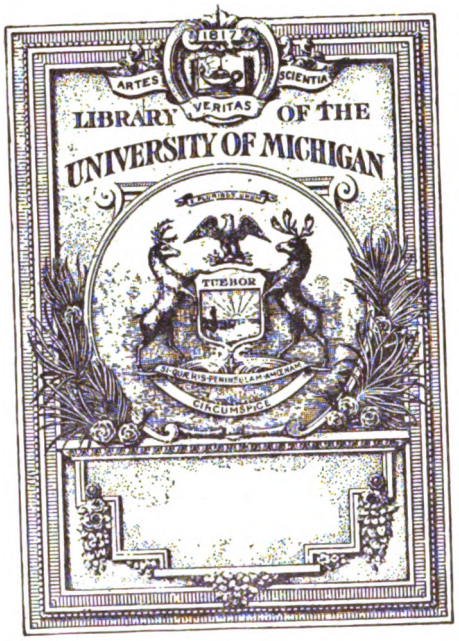

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THE FLEURON

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EDITED BY OLIVER SIMON

No. IV

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ON SCRIPT TYPES

By STANLEY MORISON

IN its third issue, THE FLEURON printed an article which attempted some account of a series of italics, the chancery types, whose form was based upon that kind of handwriting known as *cancellaresche* which was adopted by the Vatican chancery (*circa* 1431) for the exclusive use of the department which was concerned with the engrossing of briefs. The elegance and simplicity of this hand quickly won general admiration, and it was copied and adapted not only by the chancelleries attached to the courts of such cities as Florence, Ferrara, and Venice, but by scholars and others. The already mentioned article traced the development of a series of types based upon this hand, and cut by Ludovico Vicentino, Minizio Calvo, G. A. Castiglione and others in Italy, and by Simon de Colines and others in France.

Now printers and typefounders divide a fount of letter into *roman* and *italic*, these being of the same or similar design and based respectively (*a*) upon set, formal or text hands and (*b*) upon cursive current, or free hands. From these are descended all the types which we use to-day, with the exception of certain freaks manufactured for the provincial job printers of England and the United States. The cursive form, because it is essentially current, exhibits a more varied history than that of its upright counterpart. The distance which divides, let us say, an early pure roman type of relatively good design like Jenson's from one of positively poor design like Bodoni's, is as nothing in comparison with the gulf which separates the cursive of Ludovico Vicentino from that of J. F. Rosart. The difference is so considerable that, although we are content to classify both these forms as 'cursive', we distinguish them by naming the one 'italic' and the other 'script'. It is the origin and development of the latter series of types that I now wish to consider—a task by no means free from difficulty. As the subject has not been examined by previous writers, except accidentally, I can only hope that the following desultory notes will inspire others to chronicle the many script types which I may have overlooked.

It should be repeated that the pure *cancelleresca* of the Vatican court was a neat letter, rather formal and without flourishes. It was not originally a very systematic letter, but came to be formed geometrically by some

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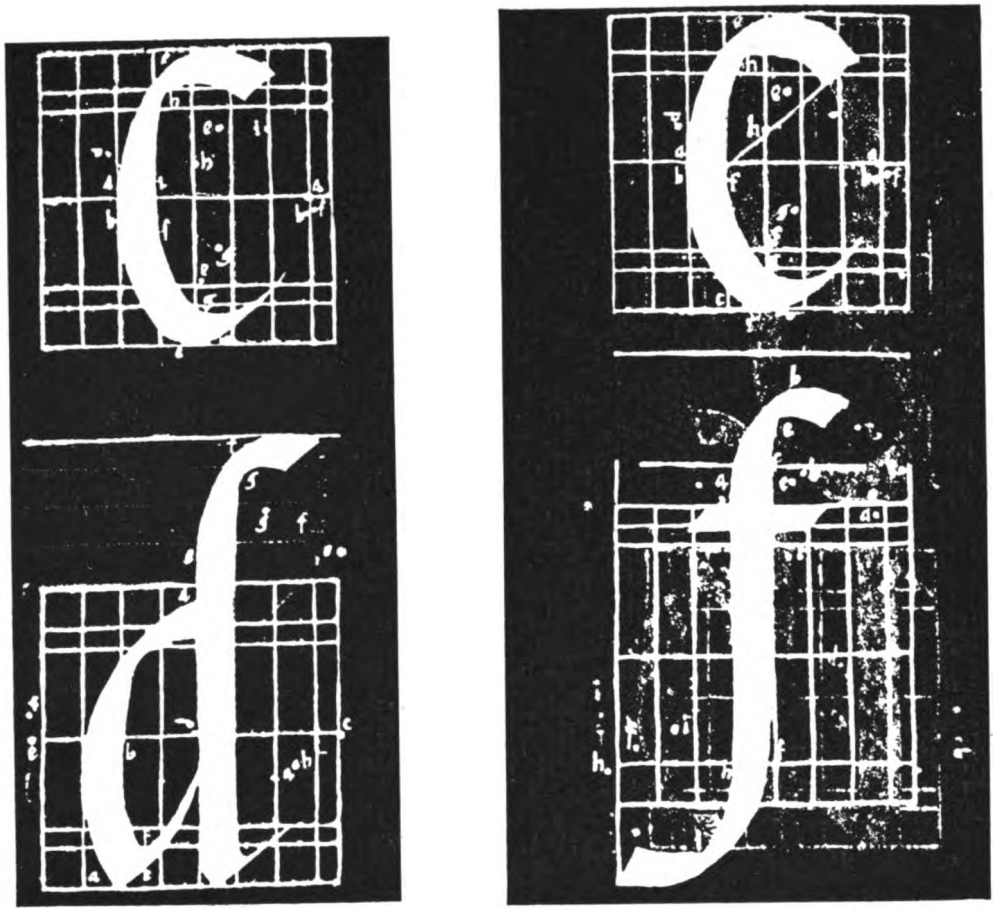

Fig. 1.—*Cancelleresca formata* from Ferdinando Ruano: *Sette Alfabeti*, Rome, 1554

Frate Vespasiano Amphyareo.

La grandissima benevolenza qual porto al nostro commune amico, Giouan batt.
Ciardi. S. Christofano amantissimo, mi ha constretto di mutar proposito; impero-
ch sendomi quasi che deliberato di non uolere intagliare nell'opra mia altra sor-
te di lettra che quella Bastarda tanto fauorita, pure sapendo poi quanta incli-
natione egli habbi alla mia Cancellaresca della quale tanto sollecitaua gli amati
figliuolini, in sua gratificatione le presenti pollice sono date in luce, ne altro occorre,
se non che a V. R. et albumanissima cortesia sua infinitamente mi Raccom.

Al suo Giouan Bamista ciardi.

Fig. 2.—An early *cancelleresca bastarda* (only slightly sloped and untied) from Vespasiano Amphiareo: *Opera nella quale sinsegna a scrivere*, Venice, 1554

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of the fine professional scribes. Though most of these professionals claimed to work by geometrical rules deduced from the classical inscriptions, Ferdinando Ruano, writer at the Vatican, is the only one who has left us a book giving the geometrical rules for the formation of minuscular *lettera cancelleresca*. There was also a comparatively informal hand of this kind and in several varieties, of which one or two duly appeared in type. Thus we find the Aldine italic cut by Francesco Griffo, of Venice, in 1500, and the italic cut by Ludovico Vicentino and Bartolomeo Lautizio, of Rome, in 1522. If we compare these we shall notice several important differences. The Aldine is a smaller letter, round and composed with many ligatures (the *Virgil* of 1501 possesses about sixty-five tied letters), by means of which the typefounder more successfully reproduced the script of his time. Composition with this elaborate series of characters was such that we are not surprised to find that later Aldine books used a smaller number of ligatures, and that other Italian printers who copied the type refrained from cutting more than a few characters of this kind. For Aldus the experiment was a serious one. He felt he had to produce as nearly good a reproduction as possible of the hand employed for current purposes. This hand was, as we have already stated, a variety of the *lettera cancelleresca*. It is strongly cursive in character, that is to say it is a running hand, in which the letters are tied more frequently than not. Obviously it is a hand developed by and for rapid writing. The type of Vicentino, 1522, is a larger, more considered and pointed design immediately based upon a pure form of the *cancelleresca*.

If the types be placed side by side, it is impossible not to conclude that the Aldine letter is inferior in design to that of Vicentino, and that the reason lies in the fact that, whereas the Venetian italic was based upon a comparatively hurried script, the Roman owes its form to a particularly pure and painstaking hand. The truth is, that though the italic of Aldus is first in order of time, in order of merit it must yield place to that of Vicentino. In other words, the less perfect Venetian form appears in type twenty years in advance of the perfect Roman form.

The finest practitioners of the *cancelleresca* were to be found in Rome and Florence rather than in Venice. Nevertheless, as, in any case, it was the ambition of Aldus to issue cheap handy texts of the classics, the letter of his choice was justified at least by reason of its greater economy in space consumption than that of the more elegant Roman forms.

It was the evident purpose of Vicentino, on the other hand, to issue works

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of distinction, and, being a first-rate calligrapher, he cut his type upon a particularly handsome design. When, therefore, we relate these two types to the calligraphic background from which they emerged, we observe that while the Aldine letter is undoubtedly a current form connected with the cheapest kind of work turned out by the writing shops of Venice, that of Vicentino carries on a finer calligraphic tradition, as witness the writing books of Vicentino himself, Tagliente, Palatino, Fanti, and others. Degeneration was the result of speeding up the pace of the calligrapher—no doubt the better to compete with the printer. Aldus answered the demand for cheap editions with the octavo series of classics inaugurated with the 1501 *Virgil*, printed entirely in the character which, as we have seen, he called *cancelleresca*. A more correct, or more specific term would, I think, have been 'cancelleresca bastarda', or simply 'bastarda'. The term *bastarda*, *bastarde*, *bâtarde*, *bastard*, was used in the fifteenth century somewhat arbitrarily to designate a current or cursive variety of a formal or text letter. In Tory's *Champ Fleury*, 1529, the gothic *lettre de forme*, as a text and formal letter, is angular, rigid, and pointed, whereas the gothic *bastarda* as a current hand has acquired the curves and rounded joints inevitable in a cursive form. A similar movement is to be observed elsewhere. There is a secretary hand and a bastard secretary, a *cancelleresca formata* and the *cancelleresca bastarda* with which we are immediately concerned. The *cancelleresca formata* is well shown in the writing books of Vicentino, 1522, Tagliente, 1530, Palatino, 1545, and Ruano, 1554. It is important to note that the *cancelleresca formata* is a narrow, pointed, carefully made letter governed by strict rules, the letters are made separately, and there is over all such an evidence of carefulness as almost to become artificiality; nor is the *formata* necessarily a sloped letter, Ruano's examples, for instance, are upright. The *bastarda* is generally sloped (later it develops a very positive inclination), rounded and made with a much greater degree of freedom and currency, possessing ties between letters. The Friar Minor Vespasiano Amphiareo of Ferrara claims to have invented the *bastarda* when staying in the convent of his brethren at Florence. It is unfortunate for the claim of Vespasiano that both Tagliente, 1530, and Palatino, 1544, also used the term *bastarda*. Nevertheless, as the friar claims to have been teaching writing in Venice for thirty years before the publication of his work, it is just conceivable that he was the first to apply to his form of *cancelleresca* a term which had already been employed to denote an informal form of gothic. Hercolani, however, whose very fine work

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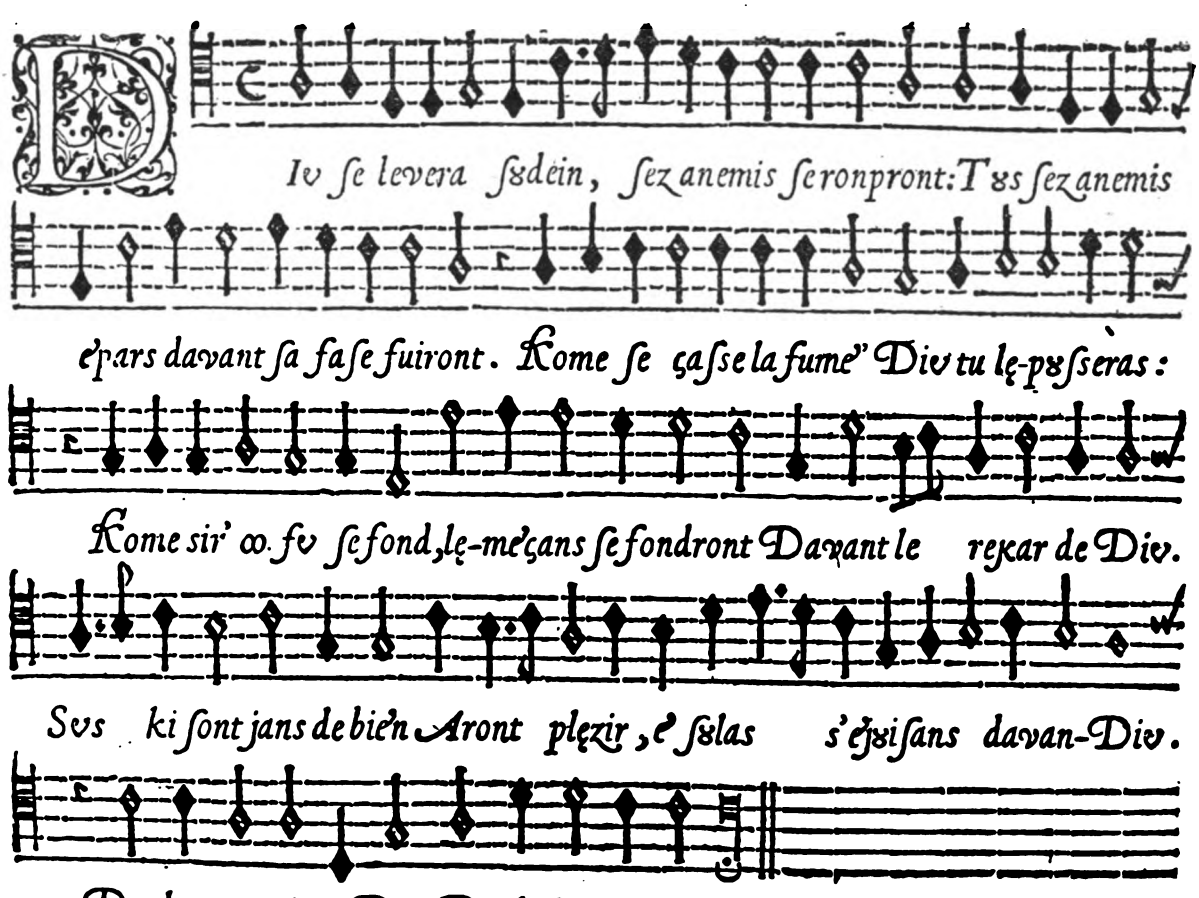
Psalmus 67 versibus pœonicis constat ad victoriam celebrandam aptissimis, quos omnes ideo in paralipomenis referemus, vbi & latinos hexametros eundē psalmum exprimētes, & a Doctissimo Baïfio scriptos dabimus.

Iv se levera sɣdein, sez anemis seronpront: Tɣs sez anemis
e pars davant sa fase fuiront. Kome se çasse la fume' Div tu lę-pɣsseras:
Kome sir' oo fv sefond, lę-meçans sefondront Davant le reɣar de Div.
Svs ki sont jans de bien Aront plęzir, e' sɣlas s'ejɣisans davan-Div. Donke
çante's a Div: Donk sone's a son nom.

TENOR.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Svs ki sont jans de bien Aront plęzir, e' sɣlas s'ejɣisans davan-Div.
Donke çante's a Div: Donk sone's a son nom.

Fig. 3.—From Mersenne: *Quaestiones in Genesim*, Paris. Collombat 1625

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appeared at Bologna in 1570, ignores the term, though he employs throughout the book precisely that kind of rounded hand which Amphiareo signalized as *bastarda*. Hercolani's book, unlike those of his predecessors, is printed from engraved copper plates, a method of reproduction which exerted a considerable influence upon the development of letter forms. Thus, in the hands of the engravers, the original simple chancery hand became highly decorated and flourished. The beginnings of this may be seen in Hercolani. He is the last great Italian exponent, greater than Conretto or Cresci, and the next generation was to witness the passing of calligraphic primacy from Italy to France.

From this point it is French types and French writing which will hold our interest. The hands which were to serve as models for the types that are so cursive as to differ from italic are now developing very rapidly. But we have first to chronicle a highly interesting type cut *circa* 1620 for use in one of the most important works issued by that celebrated Parisian grand-juge, consul, printer and publisher, Sebastian Cramoisy II. The *Quaestiones Celeberrimae in Genesim* of the Minorite Friar Marinus Mersenne treats Hebrew music extensively and psalmody in particular. Mersenne includes (at coll. 1633-4, 1640-1) a version of the psalm *Exsurgat Deus*, translated by Jean Antoine de Baïf and first published by him in his *Etrènes de Poezie Fransoèze en vers mesurés* (Paris, de l'Imprimerie de Denys du Val, 1574). It will be recollected that de Baïf was one of that group of poets consisting of Ronsard, Du Bellay, Thiard, Jodelle and others known as the Pleiade. Baïf, like Louis Meigret, and Jacques Peletier the physician, also associates of the movement, was something of a spelling reformer. All three used alphabets of their own device and persuaded printers to cut them in type. Peletier's books were printed at Lyons by de Tournes and Baïf's in Paris by Du Val, amongst others. The latter's edition of the *Etrènes* is printed in an exquisite flowing italic which approximates to the *caractères de l'université* attributed to Garamond (but which are very doubtfully his), with a number of special sorts designed by Baïf.

In Mersenne's book the work of Baïf is set in a specially cut type based upon the author's holograph MS. (B.N. 19140 anc. 1247 St. Germain). The result is an altogether satisfactory chancery type of more than the usual freedom, possessing much grace (see Fig. 3). The letters still remain untied. Thus Cramoisy's type has more in common with Vicentino's than with the types which we shall later find in use.

The needs of business inevitably modified the rigidity of the original

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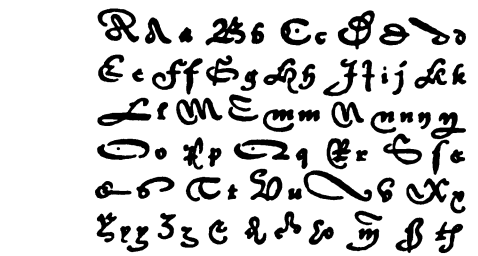

Fig. 4.—Cursive Françoise from Fournier, *Manuel* II 292

Declaration de l'vsage du Graphometre, par la pratique duquel l'on peut mesurer toutes distances des choses de remarque qui se pourront voir et discerner du lieu ou il sera posé: et pareillement arpenter terres, bois, prez, et faire plans de villes et fortresses, cartes Geographiques, et generalement toutes mesures visibles: et ce sans reigle d'Arithmetique.
Inuenté nouuellement, et mis en lumiere par Philippe Danfrie Taille general des Monnoies de France.

Fig. 5.—Civilité type cut by Philippe Danfrie and from his *Declaration de l'histoire du Graphomètre*, Paris, 1597

Civilité au Corps de Gros Romain, Numero XLIX.

L'heure de vous lever étant venue, faites d'abord le signe de la Croix, et donnez aussitost votre coeur à Dieu, et ne soyez pas du nombre de ceux qu'on a bien de la peine à faire lever; mesme si vous avez la prudence et l'honneur en recommandation, vous ne souffrirez pas qu'aucune personne d'autre sexe entre en votre Chambre, pendant que vous y estes; ainsi vous la tiendrez fermée de votre costé.

Levez-vous donc avec tant de circonspection, qu'aucune partie de vostre corps ne paroisse nue, quand mesme vous seriez seul dans la Chambre, et que vous ayez quelqu'un qui fasse votre lit, ne le laissez pas néanmoins découvert, quand vous en sortez, remettez au moins la couverture.

Prenez d'abord les habits qui vous couvrent le plus, pour cacher ce que la nature ne veut pas qui paroisse, et faites cela pour le respect de la Majesté d'un Dieu qui vous regarde; ne sortez iamais de la Chambre à demi vestu.

Accoutumez-vous à garder le silence, ou à parler de quelque chose de bon en vous habillant:

M Hebreu

Fig. 6.—Civilité from the *Specimen de Caractères* of Claude Lamesle, Paris, 1742

THE FRENCH NATIONAL HAND (SAEC. XV–XVI) IN TYPE

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text hands and, as Materot's book testifies, the increasing currency of writing had, in his time, gone far to round out the pointed hands, whether gothic or chancery. Since it is the purpose of this paper to deal only with the development of roman scripts, I do not concern myself with the hands known as *fiorentina*, *milanese*, *mercantile*, which never got into type, or with the *lettera moderna*, which did. Nevertheless, in view of its future development, it is necessary to give some account of the origin of the kind of letter form later known as 'Civilité'. Though the name is derived from the title of a work printed in that letter and entitled *La Civilité Puerile*, translated from the text of Erasmus and printed for Jean Bellère by Aimé Tavernier at Antwerp in 1559, the first type of this kind was cut two years earlier by Robert Granjon, then at Lyons. His first use of this type was in a French version of Innocenzio Ringhieri's *Dialogues de la vie et de la mort* (1557), in the dedication of which he writes:

> 'Je me suis mis à tailler nostre lettre Françoyse, iustifier les Matrices, en faire la fonte, et finablement la rendre propre à l'Imprimerie: sy que I'en ay imprimé ce present Dialogue, esperant s'il plaist à Dieu et au Roy nostre Sire, d'en acheuer vne autre de plus gros corps, et beaucoup plus belle.'

Though Granjon's privilege accorded him a monopoly of the type for ten years, apparently he was unable to restrain the use of similar types by Philippe Danfrie and Richard Breton (1559), both of Paris. The *lettre française*, or civilité, enjoyed considerable vogue for a time. Apart from the imitation cut by Aimé Tavernier, there were two, if not three, cut for Christopher Plantin by Robert Granjon himself. The Plantin *Index* (1567) shows a *gros françoyse* which is particularly interesting, since it so closely resembles the type used by Philippe Danfrie. There were, too, other designs than Granjon's and Tavernier's.[1] The *Grand Livre des Affaires commençant en octobre* 1563 proves that Laurent van Everbroeck founded for him on May 15, 1564, a type 'faceon d'escriture invention de Hamon'—no doubt the same Hamon (Pierre) who gained the post of secretary to Charles IX and lost his head in 1569 on charges of treason and forgery. Hamon's writing book, the first to appear in France, is dated Paris, 1561, and is commended by a sonnet from Ronsard. The book contains, in addition to a number of cursive gothics, fantastic *lettres coupés*, *patèes*, *couchées*, *renversées*,

[1] And there are, of course, the numerous varieties cut in other parts of the Low Countries. These are illustrated and described in Ch. Enschedé: *Fonderies de caractères et leur matériel dans les Pays Bas dans le XV au XIX siècle.* (Haarlem, 1908.)

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THE FRENCH NATIONAL HAND DEVELOPING FROM GOTHIC SECRETARY (CIVILITÉ) INTO THE SCRIPT KNOWN AS FINANCIÈRE

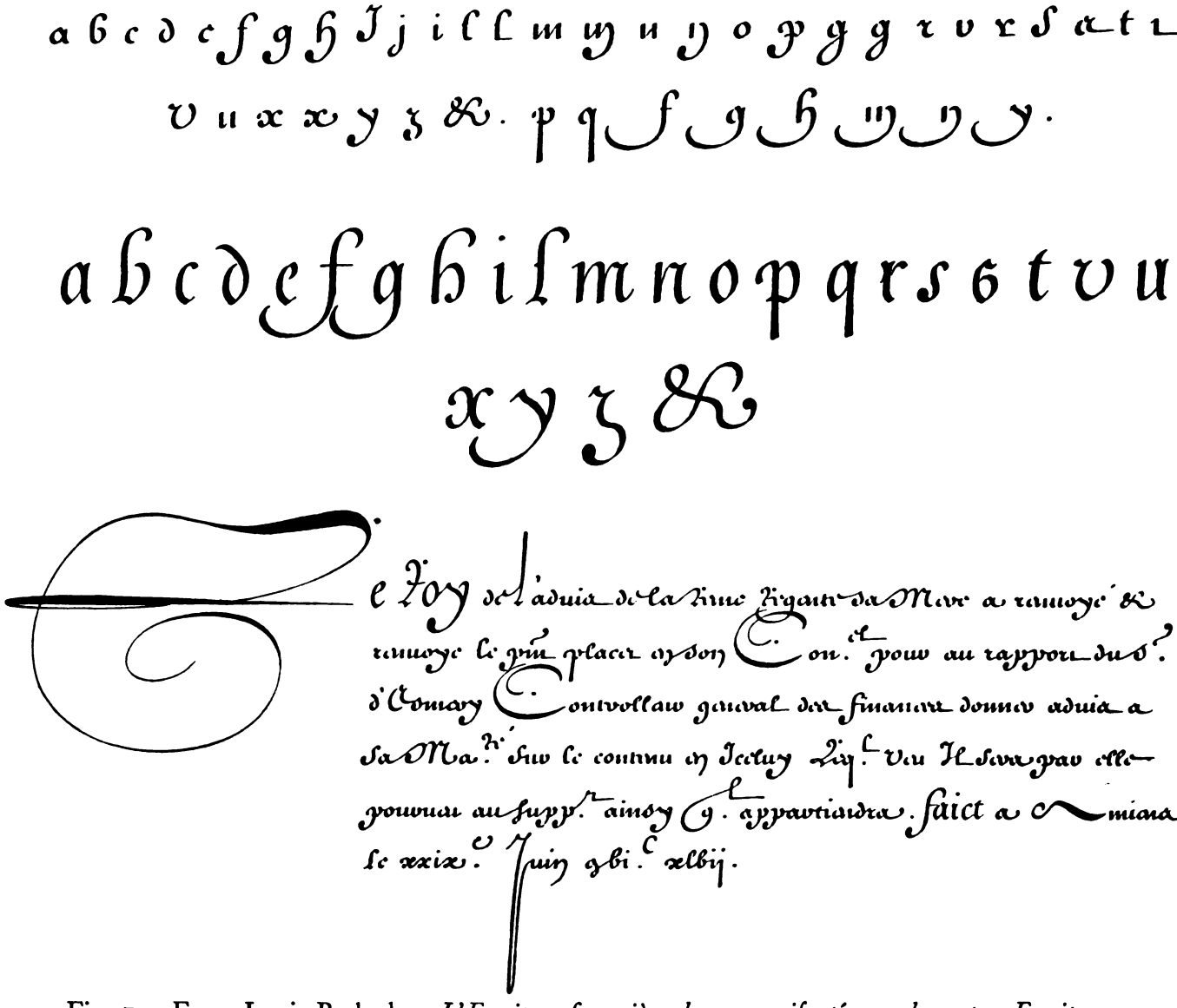

Fig. 7.—From Louis Barbedor: *L'Escriture financière dans sa naifueté auec les autres Escritures françoises propres.* Paris [1628]

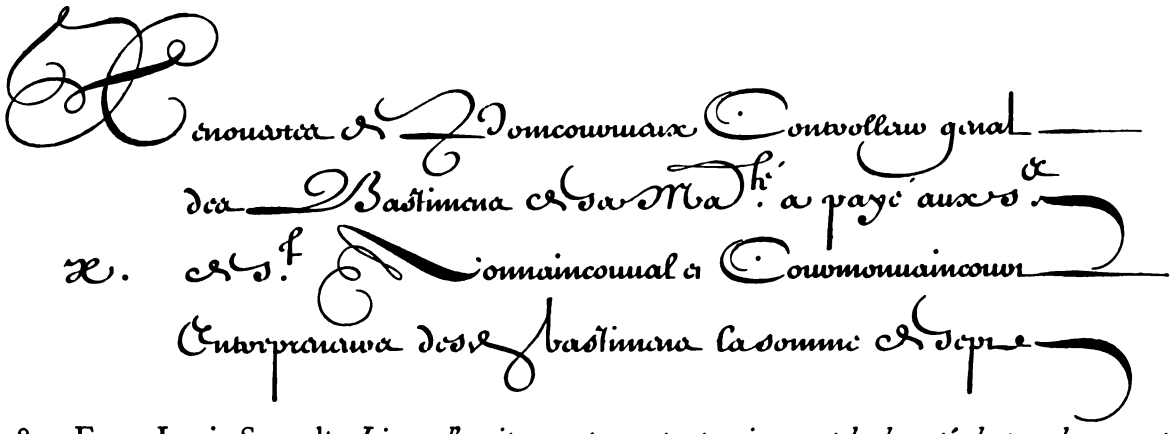

Fig. 8.—From Louis Senault: *Livre d'ecriture representant naiuement la beauté de tous les caracteres financiers maintenant à la mode.* Paris, chez N. Langlois [1650–1660]

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etc., several good models of *lettre cancelleresque* which almost stand comparison with those of Tagliente and Palatino. There are, of course, specimens which are directly related to the forms of the *lettre françoyse*, and they appear also in the *Alphabet de dissemblables sortes de lettres en vers Alexandrins* of Jacques de la Rue, 1565. This volume contains also a very interesting model which is a mixed form, half-way between gothic and roman, but predominantly gothic. In the first years of the next century we shall see further modifications of the gothic secretary and *civilité* hands.

In the year 1608 there was published the manual of Lucas Materot, who was a writer attached to the papal office at Avignon. It is a remarkably handsome oblong folio consisting of plates extremely well engraved. Though Materot was not the first to employ as a border to his plates that species of calligraphic decoration which became known to later English calligraphers as 'command of hand', it was his elaborate examples which led the fashion in this regard rather than those to be found in the books of his predecessors, Beaugrand, Paris, 1599; Le Gagneur, Paris, 1599; Beaulieu of Montpellier, 1599; and Van der Velde, Rotterdam, 1605. The importance of Lucas Materot for us lies in the fact that he rendered popular the 'lettre italienne bastarde'. This is a handsome, open, well-formed, but current hand, well calculated to overtake the more leisurely secretary hands which ruled in legal and other conservative quarters. His book also exhibits compromise alphabets, predominantly roman but possessing serious gothic vestiges.

The older and purer gothic secretary hands were still used at the beginning of the seventeenth century. Their later disappearance was due less to the teaching of the writing masters than to the influence of Jean Baptiste Colbert, who became Minister of Louis XIV, and to the rise of the French School of portrait engraving. Interest in handwriting was much abroad at that time. In 1628 there was published the first work of Louis Barbedor, a calligrapher second in importance only to Lucas Materot. In 1633 an arrêt of the Parlement conferred considerable privileges upon the writing masters of Paris.[1] At the same time Colbert was high in the councils of the State, though not yet in charge of the Ministry of Finance, as he became on the disgrace of Fouquet. Colbert's interests embraced the arts and sciences and writing. He was a patron of the writing masters, and assisted the simplification of French hands, securing the adoption of modified current hands in several departments of State. The copybook, *Livre d'écriture representant*

[1] Cf. Bonzon: *La Corporation des Maîtres-Ecrivains sous l'Ancien Régime*. Paris, 1899, pp. 11–12.

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Prieres
Sanctorum omnium. Miserere nobis.
Propitius esto. parce nobis Jesu
Propitius esto. exaudi nos Jesu.
Ab omni peccato. Libera nos Jesu.
Ab ira tua Libera nos Jesu
Moreau fecit

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L'Imitation
DE
Jesus-Christ.

Diuisée en iiii. Liures.

Fidelement traduits du Latin de
THOMAS A KEMPIS,
Chanoine Regulier.

Edition nouuelle,
Soigneusement reueuë,
& corrigée.

A PARIS,
De l'Imprimerie, & des nouueaux
Caractheres de P. MOREAV,
tout contre la grande porte
des Augustins.
M. DC. xliii.

A la Reyne Regente.

MADAME,

IE ne dois point craindre de parestre derechef deuant vostre Majesté, ayant eu desja l'hon-

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Extraict du Priuilege du Roy.

Par grace & priuilege de sa Majesté, donné à Paris le quinziesme Iour de Iuin, mil six cens quarante huict, signé par le Roy en son conseil, Guitonneau, & scellé du grand sceau de cire jaune. Il est permis à Nicolas Moreau, son Imprimeur ord.re & nouueaux Caracteres de son Inuention, d'imprimer vn Liure intitulé *L'Eneide de Virgile, nouuellement traduite en vers François*, durant l'espace de six ans, finis & accomplis, à commencer du Iour que ledit Liure sera acheué d'Imprimer: & defenses à tous Imprimeurs & Libraires de l'imprimer à peine de deux mil Liures d'amende, & autres peines contenuës esdites Lettres de priuilege.

Acheué d'imprimer le dernier jour d'Auril 1648.

Les exemplaires ont esté fournis.

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L'Eneide de Virgile

Traduite en Vers François.

Premiere Partie,

contenant

LES SIX PREMIERS LIVRES:

Auec les remarques du Traducteur aux marges, pour l'intelligence de la Carthe & de l'Histoire ancienne, veritable, & fabuleuse.

DEDIEE

à Monseigneur l'Eminentissime

Cardinal Mazarin.

A Paris,

Des caracteres de P. Moreau, seul Imprimeur & Graueur ordinaire du Roy de la nouuelle Imprimerie par luy faite & inuentée: Et se vend chez la vefue, vis-à-vis l'Horloge du Palais.

Auec Priuilege de Sa Majesté, 1648.

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la beauté de tous les ecritures financiers maintenant à la mode, by Louis Senault (1660), is dedicated to him, so also the *De Re Diplomatica* of Mabillon. The *financière*[1] in question is shown in Fig. 8, and is a bold open letter which, though occasionally reminiscent of secretary, represents an approach to an upright roman form, though naturally it is not as strongly current as the *Bâtarde*, which now developed very quickly under the hands of the engravers.

It is interesting in this connection to reflect that, despite the vigour elsewhere displayed by contemporary artists and craftsmen, printing remained at a low level for the most part of the seventeenth century. This, no doubt, was due in part to the same rigid guild system which was in the next century to prevent Fournier-le-jeune from having a printing press in his establishment. There was, it is evident, a much greater public interest in calligraphy and engraving than in typography. Be this as it may, the seventeenth century offers very little of interest to the amateur of printing, if we except the work of Pierre Moreau. He was a writing-master and at one time *clerc-aux-Finances*,[2] who later came before the public with an engraved prayer book, *Les Saints Prières de l'âme Chrestienne Escrites et gravées après le naturel de La plume par P. Moreau, Mr. Escrivain Juré*[3] (Paris, 1632). It is an octavo of no great interest, except that it indicates Moreau's style. Each page is bordered with one of a series of naturalistic designs of slight merit and which are varied in signatures. The style of the calligraphy also varies. Moreau first affects the Italian hand which employs solid loops, secondly a modified form of the Italian hand, and finally a number of pages are engraved in several sizes of *Bâtarde*. It was on writing of this kind that Moreau modelled that series of types which, apart from the face cut for Mersenne's book, form the first 'script types', as we should call them. To Moreau they were 'nouveaux caracthères'. His first typographical book, an octavo *Imitation of Christ*, was published in 1643. Its dedicatory preface to the Queen is, perhaps, worth transcribing:

Madame

Je ne dois point creindre de parestre derechef deuant vostre Majesté ayant eu desja l'honneur de luy dedier pour premices de mes Ouurages,

[1] 'Financière', as we may learn from Etienne de Blegny, is so called from its employment in the Ministry of Finance (cf. de Blegny, *Les Elemens, ou Premières Instructions de La Jeunesse*, Paris, 1751).

[2] cf. *Les Vrays caracthères de l'escriture financière, selon le naturel de la plume, escritz et gravez par P. Moreau, clerc aux finances* (Paris, 1626).

[3] Reprinted in 1644, *chez l'auteur devant l'orloge du palais.*

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une paire d'Heures burinées apres le naturel de la plume. Le fauourable accueil qu'il vous pleust me faire, en recevant ce petit Livre, dont vous pristes plaisir de voir les planches, m'a donné courage d'entreprendre depuis une autre Oeuvre de plus longue haleine, et qui ne peut estre que tres agréable au Publiq. C'est, Madame, une Impression de nouveaux Caractheres, ou i'ay trauaillé pour la gloire de la France; et que du viuant du feu Roy, ne fut pas plutost acheuée qu'uen ayant dedié les premieres espreuves à ce grand Prince, i'eus le bon-heur par mesme moyen de vous en presenter vne. Ce qui me réussit si à souhait que vous aprouuastes tous deux ce travail, apres en avoir consideré long-temps les particularitez et les ornemens. M'estant donc seruy de ces mesmes Caractheres en l'impression de cet Ouurage, qui porte pour tiltre, l'Imitation de Jesus Christ, i'ay creu, Madame, que ie ne pouuois le presenter plus legitimement à personne qu'à vous. Car puis qu'au iugement de tous le monde, ce Liure est vn des plus célébres Chefs d'oeuures de Pieté que nous ayons aujourd'huy et Votre Majesté la plus devote Princesse de l'Univers; Je ne doy point apprenender qu'elle ne l'agrée comme une chose que luy est entierement conuenable, et que le devoir m'oblige de luy adresser, pour avoir l'honneur de me pouuoir dire, *Madame*, De vostre Majesté,

Le tres humble, tres obéissant et tres fidèle seruiteur et sujet,

P. MOREAU.

The first proofs of this work *de plus longue haleine* were presented to Louis XIII in 1642, the *Imitation* was issued in 1643, and nine books were issued between it and the appearance of his quarto edition of *Virgil* (dedicated to Cardinal Mazarin), 1648, which was also Moreau's final work in printing.[1]

[1] According to the citations in Jacob, *Bibliographia Parisina*, and Lepreux, *Gallia Typographica*, Moreau published:

In 1643 *La Plainte du Caresme* 8°.
Villa: *Ode ad Invictissimum Principem Ludouicum Borbonium.*
In 1644 *Panegyrique a Mgr. le Duc d' Anguien* f°.
Traité des Divertissements, Inclinations et Perfections Royalles 8°.
Bigres: *Iesus Mourant, Poème* 4°.
Baudoin: *Les Saints Methamorphoses* 4°.
In 1645 Moreau: *Advis au Public touchant les Tromperies de l'Escriture* 8°.
Les Heures des Princes, Princesses, Seigneurs et Dames de la Cour 4°.
Les Quatrins du Seigneur de Pybrac 8°.

In addition I have noted a handsome quarto, *La Belle Esclave, Tragicomedie de Monsieur L'Estoille* (1643).

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It has been remarked by Fournier-le-jeune that the experiment was short lived because the public taste was not to be caught by such books as Moreau printed. It remains true, nevertheless, that his printing career was cut short not because he failed in business ability, nor because of lack of public support, but owing to the jealous action of the community of Master Printers of Paris. It will have been noticed that Moreau's engraved books, his first proofs of the cursive types and his *Imitation*, had all been dedicated to various members of the Royal Family. He was evidently well known in exalted circles, but it would seem that Moreau's patent of *Imprimeur ordinaire du Roy* issued by Louis XIII on March 24, 1643,[1] was irregularly obtained. He was for years harassed by printers, booksellers, and writing-masters alike. What is certain is that the action laid against the writing-master was finally successful, and in 1648 the *Communauté des Libraires, Imprimeurs et Relieurs* secured an *arrêt* which forbade him to exercise the office of printer.[2] Moreau was accordingly compelled to liquidate his business, and to abandon typography. He returned to the making of engraved books, and next year issued *Devote Prières escrites et burinées apres le naturel de la Plume*, 1649 (16mo). He died, perhaps, in the same year.[3] Denys Thierry (I) acquired his material, and on the passing of that foundry into the hands of the Collombats, *père et fils*, the Moreau types again secured usage.[4] Later they passed by sale, in 1763, to the hands of Jean Thomas Hérissant, of whose foundry his widow issued a specimen in 1772. She sold, in 1787 (August 16), to Jean Anisson Duperon, director of the Imprimerie Royale, the small printing establishment at Versailles, which she maintained for the service of the king, at the same time relinquishing her right to the title of *imprimeur du cabinet et maison de Sa Majesté*, acquired by her husband in 1763. The types sold to Duperon consisted entirely of scripts, two *rondes*, three *bâtardes*, and two *brisées*,[5] and included Moreau's types. These scripts,

[1] So Lepreux, *Galliae Typographicae Documenta*, p. 99.

[2] Ph. Renouard: *Les Fondeurs de Caractères Parisiens et leur clientèle de Province à la fin du XVIIème siècle.* (Paris, Leclerc, 1900, p. 15.)

[3] 'en 1648 il est établi devant l'Horloge du Palais et c'est la dernière étape de cet imprimeur du Roi. On dit qu'il est mort cette année même, ce n'est qu'une supposition qu'il ne faut accepter que sous toutes reserves.' (Lepreux, *G.T.* I, 413.)

[4] For example, in Jacques Auber: *Memoire concernant les Tailles.* (Paris, Jacques Collombat, 1721, 4to.) *Opuscules Sacrés, ou Cantiques* (Paris, Grangé for Nicolas Crapart, 1772, 8°).

[5] cf. Bernard, *Histoire de l'Imprimerie Royale*, Paris, 1867, p. 292.

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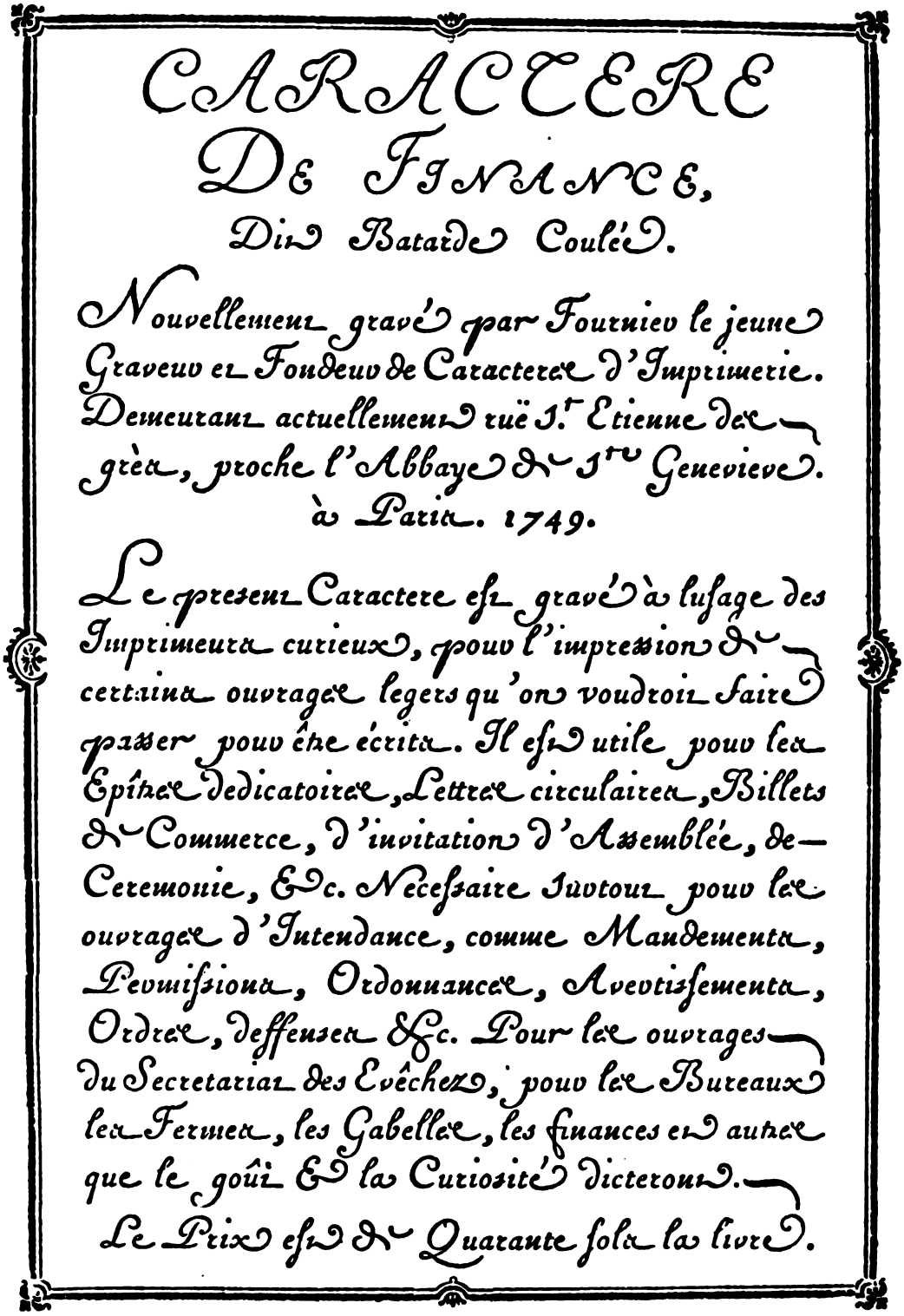
CARACTERE
DE FINANCE,
Dit Batarde Coulée.
Nouvellement gravé par Fournier le jeune
Graveur et Fondeur de Caracteres d'Imprimerie.
Demeurant actuellement ruë St. Etienne des-
grès, proche l'Abbaye de Ste Genevieve.
à Paris. 1749.
Le present Caractere est gravé à l'usage des
Imprimeurs curieux, pour l'impression de-
certains ouvrages legers qu'on voudroit faire
passer pour être écrits. Il est utile pour les
Epîtres dedicatoires, Lettres circulaires, Billets
de Commerce, d'invitation d'Assemblée, de-
Ceremonie, &c. Necessaire surtout pour les
ouvrages d'Intendance, comme Mandements,
Permissions, Ordonnances, Avertissements,
Ordres, deffenses &c. Pour les ouvrages-
du Secretariat des Evêchez, pour les Bureaux
les Fermes, les Gabelles, les finances et autres
que le goût & la Curiosité dicteront.-
Le Prix est de Quarante sols la livre.

Fig. 9.—Fournier-le-Jeune's *Bâtarde Coulée*, dated 1749, inserted in the St. Bride copy of the oblong folio specimen issued in 1742

In the middle of the XVIIth Century French writings underwent some simplification. The clerks in the Ministry of Finance departed from the *Ecriture Française* (see Fig. 8), and used a letter combining some of its characteristics with the *Bâtarde Italienne*, thus securing a running French hand, the *Bâtarde Coulée*.

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so far as I can discover, were never again used in books, though they appear to splendid advantage in the high value Assignats printed in 1792. The Hérissant scripts were also used for this purpose, as may be seen in the complete collection of paper money preserved in the Departement des Estampes of the Bibliothèque Nationale. Both the Moreau and Hérissant types are displayed in the 1819 specimen of the Imprimerie Royale.

Moreau's types are of undeniable interest. His text letter is an admirable version of what I suppose he would have called *Bâtarde Italienne*,[1] though it approaches in several characteristics the hand known as the *Financière* or *Bâtarde Coulée*, which is, as its name implies, a somewhat more flowing script than the *Bâtarde Ordinaire*, and is obviously more suitable for business purposes than the more majestic *Ronde* preferred by the courts of justice. The *Ronde* is descended from the *Civilité*, and preserves a number of indications of its origin. In spite of the existence of the term *Ronde* in the books of Hamon and de Beauchesne, where it is misused to describe pointed hands, we may well restrict its use to the description of such hands as that shown in Fig. 8. Here we have an early specimen of the form which rapidly won the favour of writers to whom a ceremonial hand was an advantage. The *Ronde* is certainly an admirable hand, and, unlike the *Bâtarde* or the *Bâtarde Italienne*, it is of purely French descent. In view of Fournier's splendid *Bâtarde Coulée* (see Fig. 9), we cannot but regret his mean performance in the matter of *Ronde*. His specimen (Fig. 13) is a very poor attempt in comparison with, e.g., Gillé *fils* (Fig. 25).

As we have already suggested, the *Ronde* is the lineal descendant of the *Civilité*, and it is not surprising that Louis Luce, punch-cutter to the Imprimerie Royale, should call it 'Écriture française'. In his specimen, published by Barbou in 1771, he writes:

> 'L'écriture ronde, que toute l'Europe nomme *écriture françoise*, est la plus belle de toutes les écritures, et le plus agréable à lire; elle n'est, à proprement parler, qu'un *gothique simplifiée* par les célèbres écrivains du règne de Louis XIV qui en ont arrondi tous les angles, et rendu le coup d'œil plus agréable. Elle a été fort en usage sur le fin du dernier siècle; mais comme il est difficile de la bien écrire et qu'elle n'est pas assez coulante pour l'expedition des bureaux, on a fait choix de la *financière* (bâtarde) et de la *coulée* qui s'écrivent plus facilement;

[1] They are described in the Letters Patent as 'caractairres de son invention en lettres françoise, italienne et aultres, dont nous avons eu bien agréable les espreuves qu'il nous à presentées' (cf. the text in Lepreux, *Gall. Typ. Doc.* 99).

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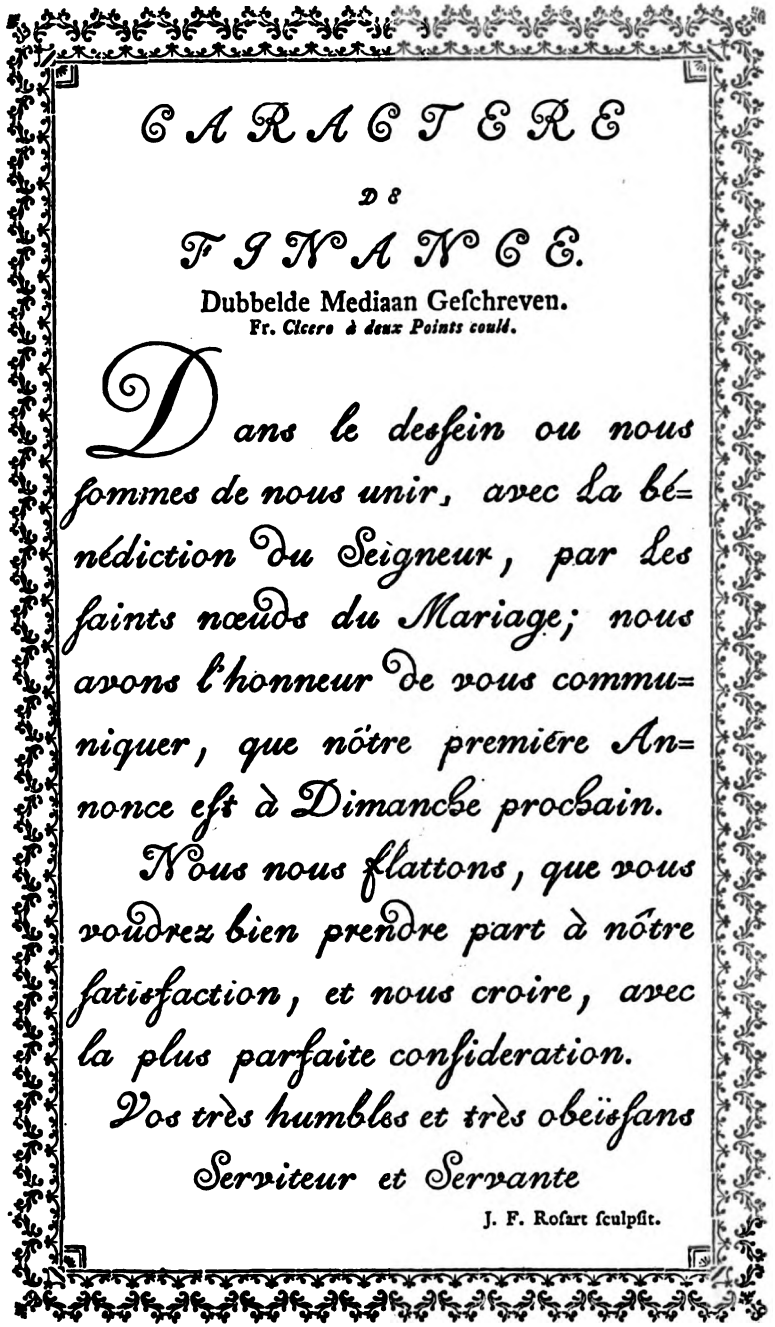


CARACTERE

DE

FINANCE.

Dubbelde Mediaan Geſchreven.

Fr. *Cicero à deux Points coulé.*

Dans le deſſein ou nous ſommes de nous unir, avec la bénédiction du Seigneur, par les ſaints nœuds du Mariage; nous avons l'honneur de vous communiquer, que nôtre premiére Annonce eſt à Dimanche prochain.

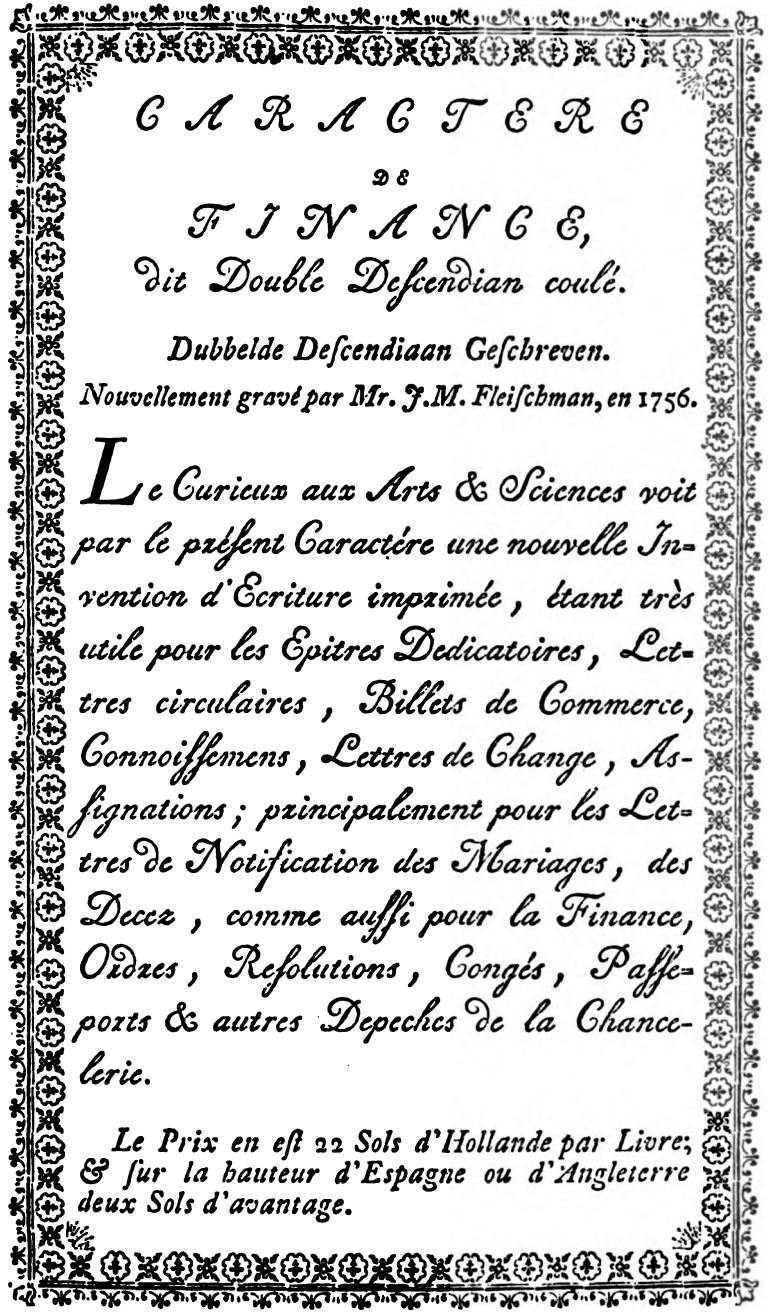
Nous nous flattons, que vous voudrez bien prendre part à nôtre ſatisfaction, et nous croire, avec la plus parfaite conſideration.

Vos très humbles et très obeïſſans

Serviteur et Servante

J. F. Roſart ſculpſit.

Fig. 10.—Rosart's *Caractere de Finance*, originally cut in 1753 from Enschedé's specimen, Haarlem, 1768



CARACTERE

DE

FINANCE,

dit Double Deſcendian coulé.

Dubbelde Deſcendiaan Geſchreven.

Nouvellement gravé par Mr. J.M. Fleiſchman, en 1756.

Le Curieux aux Arts & Sciences voit par le préſent Caractére une nouvelle Invention d'Ecriture imprimée, étant très utile pour les Epitres Dedicatoires, Lettres circulaires, Billets de Commerce, Connoiſſemens, Lettres de Change, Aſſignations; pzincipalement pour les Lettres de Notification des Mariages, des Decez, comme auſſi pour la Finance, Ordres, Reſolutions, Congés, Paſſeports & autres Depeches de la Chancellerie.

Le Prix en eſt 22 *Sols d'Hollande par Livre; & ſur la hauteur d'Espagne ou d'Angleterre deux Sols d'avantage.*

Fig. 11.—Fleischmann's adaptation of Rosart's *Finance* from the Enschedé specimen of 1768

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LETTRES ORNÉES,

Pour tenir lieu de petites Capitales dans le Caractere de **FINANCE**, dit Batarde Coulée. Gravé par Fournier le jeune.

Fig. 12.—From the St. Bride copy of Fournier's 1742 specimen, cf. Fig. 9

Si c'est un aveuglement qui n'est pas naturel de vivre sans chercher ce qu'on est, il est encore plus grand de vivre mal en croyant bien.

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo
Pp Qq Rr Ss
Tt Uu Vv Xx
Yy Zz & e

Fig. 13.—Fournier's *ronde*, from the *Manuel Typographique*, Paris, 1763

FINANCIERE
de deux points de Philosophie.

Nous Syndic & Adjoints de la Librairie & Imprimerie de cette ville, certifions que Mr. Delacolonge a déclaré sur les Régistres de notre Chambre Syndicale, vouloir expédier à M Imprimeur-Libraire à caisse contenant caracteres d'imprimerie, à laquelle expédition nous avons

Fig. 14.—From the specimen of the foundry of Delacolonge, Lyon, 1773

Caracteres d'Ecriture sur quatre points de Cicero.

Les défauts de l'ame sont comme les blessures du corps, quelque soin qu'on prenne de les guérir, la cicatrice paroît toujours, et elles sont à tout moment en danger &

Fig. 15.—From *Caractères de la fonderie de J. Gillé*, Paris, 1778 (reduced)

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reservant la *ronde* pour la distinction que nos habiles écrivains en ont faite et en feront dans tous les temps.'

By the last quarter of the eighteenth century, however, writing was not as conscientiously practised as in former generations. There was no longer a calligrapher who could rank with Nicolas Jarry; Harger, secretary to the *Academie de l'Écriture*, created in 1762, complained, for instance, at the *séance solennelle* of the 4th November, 1779, that:

'Les soins que les Maîtres Écrivains se donnèrent, aidés de l'autorité de l'arrêt du Parlement de 1633, et la protection que la grand Ministre qui illustra le siècle de Louis XIV (Colbert) accordoit aux belles mains, rendrent les bonnes écritures plus communes; la *ronde*, et la *bâtarde* devinrent les écritures usuelles. Le besoin d'accelerer les expeditions introduisit dans un siècle la *coulée* qui derive de l'une et de l'autre. On se servit aujourd'hui de ces trois écritures mais le *coulée* plus expeditive, l'a beaucoup emporté sur les autres et cette preference qu'elle a obtenue a fait dégénérer l'écriture en France. Tout le monde veut écrire vite, et personne ne veut commencer par assujetir à se regler la main par un long usage de la ronde et de la bâtarde d'un resulte des écritures cursives, qui point ni regle, ni proportion ni grace et qui suivent deviennent illisibles.

. . . . . la bâtarde est la plus belle de toutes les écritures, la lecture est facile, et elle n'a d'autre inconvenient que celui de la lenteur.

This decay in handwriting showed itself in typography during the next twenty years. In the meantime it must be noted that Fournier's extremely handsome Coulée and Financière (Fig. 9), cut some time after 1742, were followed by a detestable script (Fig. 10), cut by the craftsman, J. F. Rosart, formerly in the service of the Enschedé foundry. Quarrelling with the Enschedés, Rosart removed to Brussels, and in 1768 issued a specimen of some interest. It exhibits a script type, 'Coulé,' which, says the text,

'A été inventé et Gravé la première fois l'An 1753 sur le double Mediaan ou Cicero, pour servir à la Musique, que J. F. Rosart a inventé et donné au Public le 3 de Janvier 1750 dont le Sr. Sancto Lapis & Antonio Mahout et toute la Ville d'Harlem peut certifier.'

The obvious pique in this notice is due to the fact that Fleischmann's cursive (Fig. 11), though dated 1756, was actually imitated from a letter cut by Rosart when at Haarlem, and exhibited in the Enschedé specimen dated 1757. These letters were copied by smaller foundries, Oomkens of Gronigen 1807, De Groot of s' Gravenhage and others in Holland. Rosart's types

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are singularly ugly, and it is remarkable that Bodoni, whose taste shows itself at its worst in his copies of it, should have ever considered it worth notice. Fortunately the Rosart design never secured any place in the esteem of French printers or founders. Thus J. Gillé's specimen of 1778 includes only *bâtardes* and *coulées* of the traditional French form (Fig. 15). He marks, however, the end of that remarkable generation of typefounders, S. P. Fournier, Lamesle, Briquet et Loyson, Gando.

In the eighteenth century changes were taking place in English writing. In the words which George Bickham, Sen., prefixes to his *British Youths' Instruction* (1740):

> 'Our forefathers (he is writing of conditions fourscore years before) practised a small running secretary hand; and it was as great a rarity to meet with a person who had not been so taught as it is now to meet with one that is. To talk then of round hand and persuade the practice of it, was the same thing, as it would be now to introduce a new character unknown to the generality of mankind. But at length, the excellency and usefulness of the round hand prevailing with many eminent penmen, to shew the delicacy of it and its natural tendency to facilitate and despatch business, being considered, it is universally received and practised by all degrees of men, in all employments, the law only excepted.'

Naturally dependent upon continental calligraphy since the introduction of italic during the reign of Henry VIII, the writing-masters of England, from Peter Bales and John Davies to Joseph Champion and Zachary Chambers, may invariably be found following Dutch, French and Italian models at a respectful distance. Printers were even farther behind the craftsmen of the continent than were the writing-masters. In the sixteenth and seventeenth centuries, as Bickham says, secretary was rather the rule than the exception. Martin Billingsley, of Bush Lane, near London Stone, was perhaps the first to patronise the later Italian hands.[1] His *Pen's Excellency or Secretary's Delight*, published in 1618, is, with possible exception of John Davies's *Writing Schoolmaster*, the first of the almost innumerable series of copper plate writing or copy books which essayed to

[1] *Roman* is a hand of great account and of much use in this Realme, especially in the Universities and it is conceived to be the easiest hand that is written with Pen, and to be taught in the shortest time. Therefore it is usually taught to women forasmuch as they (having not the patience to take any great paines, besides Phantasticall and Humoursome) must be taught that which they may instantly

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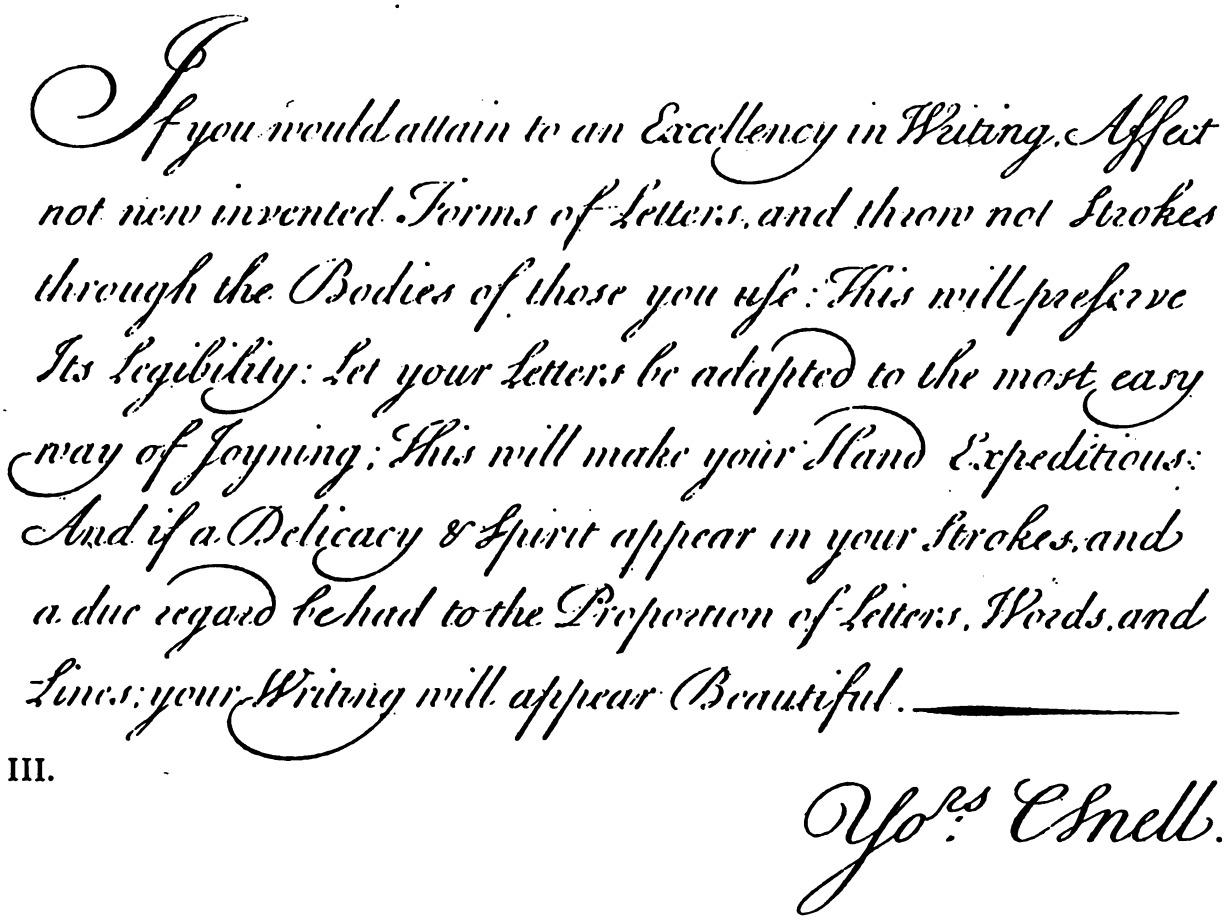
Fig. 16.—THE ITALIAN HAND DEVELOPING INTO ENGLISH RUNNING HAND.

I.

II.

III.


If you would attain to an Excellency in Writing. Affect
not new invented Forms of Letters, and throw not Strokes
through the Bodies of those you use: This will preserve
Its Legibility: Let your Letters be adapted to the most easy
way of Joyning: This will make your Hand Expeditious:
And if a Delicacy & Spirit appear in your Strokes, and
a due regard behad to the Proportion of Letters, Words, and
Lines; your Writing will appear Beautiful.
Yo.rs Snell.

'The first is that celebrated Italian, Signor Lucas Materot (1608); whose genius led him to the sole practice of the Italian hand, which he executed after so exceedingly neat and beautiful a manner that he flourished without a rival, was the admiration of all his contemporary Professors and the Darling of the Ladies.' (Bickham, *Penmanship in its utmost beauty and extent.* London, 1731, p. 1.)

II.—An Italian hand rounded out a little (from Ambrose Perlingh, *Groote en kleene voorbeelden van Latynse Italiaensche getalletteren.* Amsterdam, 1660).

III.—The same hand in England, but given more currency (from Snell, *The Art of Writing.* London, 1712).

For a more formal hand of the same kind, *see* Ayres, Fig. 17.

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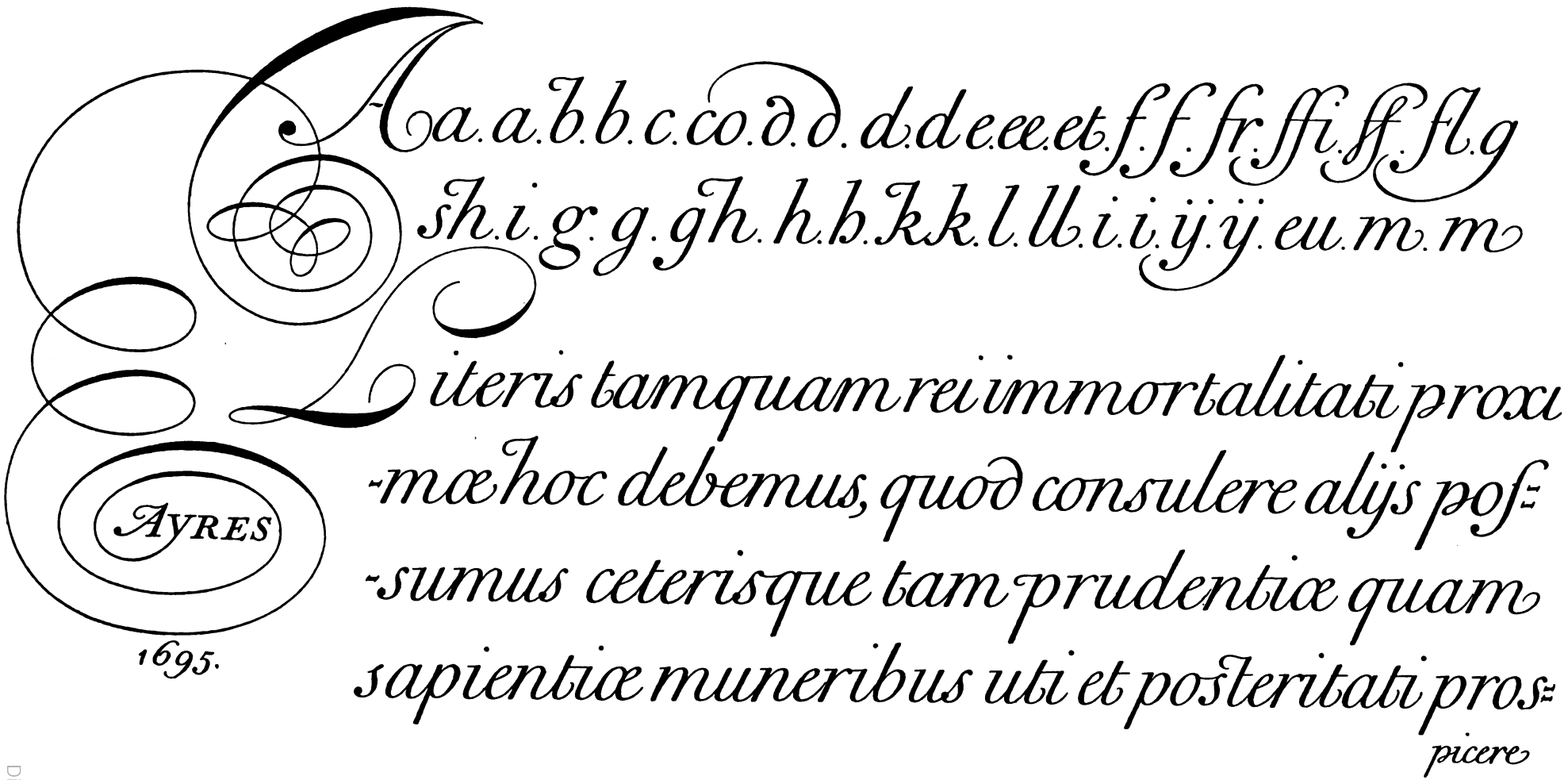

Fig. 17—The Italian hand as practised by John Ayres, one of the first to popularise it in England (from *A Tutor to Penmanship*. London, 1698).

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instruct the youth of England. The way to riches lay through commercial expansion, and thus the models of Van der Velde, Boissens, Perlingh, and other exponents conspicuous among the Dutch, who at that time held most of the carrying trade, were much imitated in England. The Frenchmen, Louis Barbedor and Louis Senault, were also highly regarded. They were copied by Charles Snell, 1693, and John Seddon, 1695.[1] Dutch influence is obvious in the books of Ralph Snow, 1713, Robert More, 1710,[2] Col. John Ayres, 1695, Zachary Chambers,[3] Joseph Champion, 1750,[4] Solomon Cook.[5]

learne; otherwise they are uncertaine of their proceedings, their minds are (upon light occasion) easily drawn from the first resolution.

The fourth is *Italian*, a hand not much different from Roman, but in manner and forme, of much incongruitie thereunto. This is a *hand* which of late has grown very usual and is much affected by divers, for indeed it is a most excellent and curious hand and to be written with singular command of hand.—Martin Billingsley, in *The Pen's Excellence*, 1618.

[1]John Seddon (1644-1700). In his *Penman's Paradise* (1695), below the portrait, we read this distich:

'When you behold this face, you look upon
The great *Materot* and *Velde* all in one.'

[2]Robert More (1710) writes in his preface to his *Compendious Essay on the First Invention of Writing:*

'Then immortal Velde bless'd the world with his unrivall'd labours, every line of which begets in the judicious at once an awful Admiration and an exquisite Satisfaction (he possessed, he says, an Alphabet of 24 text capitals by Velde).

'Contemporary with him were the Beautiful Materot; the famous Roeland.'

Mr. More's views on the famous Cocker may interest the reader:

'But now Mr. Cocker (too general an undertaker) commenced author. He let in an inundation of copy books upon us and was followed by others who for filthy lucre propagated the foul prank of piracy; and such was the incontinency of publishing, that the most awkward and vile imitators set themselves up for authors and the rolling press groaned under a superfoetation of such books as almost rendered the art contemptible. The late Colonel Ayres (a disciple of Mr. Tophan) gave the first cheque to this exhorbitant spirit. He introduced the Bastard Italian hand amongst us, which by the best masters, has been admitted, naturalized and improved.'

[3]Of Mr. Zachary Chambers (*circa* 1730), Massey says: 'Greater improvements in the various hands were owing to his own assiduous application in copying after the celebrated German master, J. van der Velde, and other curious practitioners.

'Mr. Chambers has in his possession an excellent MS. of the aforesaid Velde consisting of 25 pp. in sm. folio deemed the best thing of the kind in this kingdom.'

[4, 5] See opposite page.

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That garrulous snob, William Massey, whose *Origin and Progress of Letters* (London, 1763) supplies brief biographies of all the leading English penmen, accounts Mr. Charles Snell to be the most eminent penman of his day. His superiority was due, he says, 'to a strong genius, and a constant industry and copying after the engraved works of Barbedor'. Thus he became 'one of our first English penmen who practised the art of writing in an absolute free, bold and neat manner on the revival of the useful elegance of the quill.'

Mr. Snell's book, *The Penman's Treasury Opened*, was published in 1693 when its author was twenty-three years of age. His more important work, *The Art of Writing in Theory and Practice*, was published at his Free Writing School in Forster Lane, London, 'With whom youth may board,' 1712. It is an interesting oblong folio of twenty-eight leaves, illustrating the round hands in a series of epistolary and commercial examples. The book includes a number of pages immediately copied from Barbedor and Materot, but what is more interesting, a number of English examples in every variety of that hand which was to become typical of the English commercial classes, and which, by means of business intercourse, was to succeed in overcoming the pinched Italian hands and their continental derivatives.

For successive generations our handwriting had been dependent first upon Italian, and then upon French, and finally upon Dutch writers, the latter's influence being largely due to their supremacy in the shipping trade. When, in 1658, Oliver Cromwell broke the Dutch commercial power and, by his Mercantile Act, compelled every cargo destined for England to be carried in English ships, there resulted a vast increase in the nation's shipping and at the same time the commercial clerk became a necessity. This was the opportunity for Mr. Charles Snell, and so it is that we find his writing-book full of bills of lading and other commercial documents.

It must be admitted that though English script types were decidedly inferior in design to those made abroad, they were nevertheless early in use. Here I may not delay to discuss the use of English secretary hands which are

[4]Joseph Champion published in 1750: *The Parallel* or Comparative Penmanship exemplified in four of the greatest foreign masters, L. Materot, L. Barbedor, J. V. Velde, Amb. Perlingh.

[5]Solomon Cook published *The Modish Roman-hand* in 1730:
'. . . the examples are all in the round hand which now principally obtains and is happily practised in almost all sorts of pen business.'

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CHARLES by the Grace of God, King of England, Scotland, France and Ireland, Defender of the Faith, &c. To all Mayors, Bayliffs, Constables, and other Our Officers and Ministers, Civil and Military, whom it may concern, Greeting. In pursuance of Our Declaration of the 15th of March, 167½. We do hereby permit and license

of the Persuasion commonly called to be a Teacher, and to teach in any place licensed and allowed by Us, according to Our Said Declaration. Given at Our Court at Whitehall, the day of in the 24th year of Our Reign, 1672.

By His Majesties. Command.

Fig. 18.—Certificate issued in connection with the First Declaration of Indulgence of Charles II of England, 1672, giving religious liberty to all dissidents save Catholics (who were allowed to have Mass only in private houses).

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Fig. 19.—THE SCRIPT TYPE KNOWN AS 'ENGLISH'

£ 973. 16. 10. *London, July 30th, 1794.*

One Month after Date, Pay to Edward Wilkinson, Esq: or Order, Nine Hundred & Seventy Three Pounds, Sixteen Shillings, and Ten Pence; for Value delivered in Printing-Types.

To *Fry & Steele.*

William Smith, Esq.
Merchant,
London.

An early *English* from the Fry & Steele specimen, London, 1795

Double Pica Script.

Sir,

Having published a Specimen of improved Printing Types, I have taken the liberty of sending you a Copy, which I hope you will approve of; and be assured that every possible exertion shall be used in compleating those orders you may favor me with.

I remain,
Sir,
Your obedient Servant,
Robert Thorne.

Barbican, 1803.

From Thorne's *Specimen*, London, 1803

SCHRIFTPROBEN

DER

Dr. C. WOLF'schen BUCHDRUCKEREY.

TEXT ENGLISCH CURRENT.

To a soul fond of virtue, and secured by faith, time's swift wings give not a moment's anguish. The good wish to get rid of the incumbrance of clay, and the pains of mortality, they pant for a dissolution — time seems an enemy, who bars their speedy passage to that desirable felicity, which is only to be found in the regions of blis.

From Wolf's *Specimen*, Munich, 1825

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to be found very early in type.[1] The first script other than these that I have been able to discover in use in England is a very fine one, so fine that one immediately suspects it of foreign manufacture. It is, too, of the same general character as Moreau's, and there can scarcely have been in England at that time a craftsman capable of cutting so fine a character. As far as my information goes it was the first used in the certificates granted to Nonconformist preachers under the First Declaration of Indulgence by Charles II in 1672 (Fig. 18). I do not know the name of the printer of these licences, but possibly they were handled by Moses Pitt, a notable bookseller of the day, whose shop was situated 'at the White Hart over against the little North Door of St. Paul's Church,' London. Pitt published under his own name the next year (1673), *Articles and Rules for the Conduct of His Majesty's Army*. This is a handsome folio in which the text is set in the script in question (see Collotype inset). The octavo edition issued the same year employs the script only for the page headings. Examination of Pitt's publications during the years 1669–1696 does not yield any other specimens of the use of these types.

No other script of this generation is known to me. It is true that Robert Andrews, who was born in 1650 and succeeded Joseph Moxon (probably, says Reed, about the year 1683), cut a fount of Secretary Great Primer capitals. More cognate to our subject is the series of 'Scriptorials' listed by Rowe Mores as being in the possession of Grover's Foundry. This foundry was the most considerable of the English seventeenth-century houses, James and Thomas Grover beginning business about 1674. The list of their matrices made by Rowe Mores about 1700 credits the foundry with the following:

Scriptorials: Double Pica Court, English Court,[2] Great Primer Secretary,[3] Double Pica Union Pearl[4]

[1] See Hilary Jenkinson, 'The Elizabethan Handwritings,' in the *Library*, Fourth Series, III, 1, June, 1922. Cf. *Transactions of the Bibliographical Society*, XIII.

[2] Illustrated in Reed 204. Updike II, 254.

[3] Updike II, 254.

[4] 'Union Pearl is a letter of fancy. It is English and of a recent date. For nothing exactly correspondent is given us among the whims of Yçiar of Saragossa the Cocker of the Spaniards in 1550, it received its name from the pears which grow in couples, to which the nodules in the letter were conceived to bear some resemblance.' Rowe Mores, *Dissertation*, p. 33.

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Cursive: Double Pica,[1] Great Primer, English 1, English 2, Pica, Long Primer

These 'cursive' Scriptorials of the Grover Foundry descended to James and certain of them are exhibited in the Sale Catalogue of the James Foundry printed in 1782. The Double Pica and the English No. 2 have certain affinities with the type of the Indulgence, but all are miserably inferior in design and in cutting. The only types of this series which I have been able to find in use is the double pica Scriptorial. This letter forms the entire text of an octavo burlesque, *An Old Maid's Fortune, or the Bride at her Wits' End* (printed and sold by John Applebee, Blackfryers 1727), which I discovered too late to be able here to insert an illustration. The English No. 1 appears in the *British Legacy or Fountain of Knowledge containing Two Hundred curious particulars of the utmost Service to Families* (London, printed for Thomas Chandler, 1732).

It was some time before the English developed a presentable script type based upon the typical production of contemporary London writing schools. The Caslon Foundry's first letter of this description is shown in their 1785 specimen. It is not a very good letter, rather, as Hansard notes, a 'clumsy' type. It was used for the entire text of Miss Mary Potter's *Poetry of Nature, comprising a Selection from the Works of the Caledonian Bards.* This volume, as the author remarks, had as 'its prime intent to introduce for public inspection a new species of Typographical Elegance as yet very little (if at all) known.' It was printed by Mr. J. P. Cooke, of St. Mary-at-Hill, and 'decorated with the superb ornaments of the celebrated Caslon'. Fry's script (Fig. 19) is a better type of this class.

By this time in France the distinction between bâtarde and coulée is hardly more than nominal. The ronde alone keeps its position as the characteristic French hand. Gillé's rondes form a very handsome and vigorous collection, superior in every quality to those of Mme. Hérissant, and in

[1] 'The Cursorial is a flimsey type imitating a pseudo Italian handwriting, and fitted for ladies and *beaux* – candidates for fair places donative, who court a pattern to save unnecessary trouble and to conceal their management of a pen. Of this there are seven founts in our foundery, and no other English founder has at present any. But Mr. Cottrel and Mr. Jackson are both cutting new founts resembling the common round-hand of the English writing-schools.' (Rowe Mores, *Dissertation*, p. 33.) Mores published his book in 1778. Cottrell's Secretary was cut about 1768, and the script to which Mores refers was a double pica. I have not been able to see it or the fount cut by Jackson in 1778 or so.

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Scipion sentant expirer le terme de sa charge voulut entendre a la paix plutôt qu'il n'eut fait craignant que commençant un siege devant Carthage il ne l'eut pu luy même finir mais que son successeur fut venu tout à point pour avoir la gloire & la réputation de ce dont luy seul avoit eu la peine. Les anciens Romains avoient fait construire deux Temples joints l'un à l'autre : l'un étoit dédié à la Vertu et l'autre à l'honneur : de telle sorte néanmoins que l'on arrivoit en celuy de l'honneur qu'en passant premierement par celuy de la Vertu.

Fig. 20.—From Luce's Specimen, Paris, 1771

BATARDE DU LOUVRE. (24 points.)

Gravée par LUCE.

Examinons sérieusement la source de nos maux, et en quoi ils consistent réellement, nous n'en accuserons pas les hommes, et nous ne murmurerons pas continuellement envers l'immuable Providence.

1234567890.

Fig. 21.—From the Specimen (1ere partie) of the Imprimerie Royale, 1819

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COULÉE, BATARDE ET RONDE. (18 points.)

Gravées par MOLÉ.

COULÉE.

Lorsqu'un Esprit vain, enflé d'une réputation imaginaire, se laisse aller à des pensées insolentes et présomptueuses, sa légèreté et son impertinence le rendent d'ordinaire le jouet de tout le monde.

BÂTARDE.

On déclame continuellement contre les passions, on leur impute les peines de l'homme, sans vouloir considérer qu'elles sont également la source de ses plaisirs; c'est dans sa constitution un élément dont on ne doit dire ni beaucoup de bien ni beaucoup de mal.

1 2 3 4 5 6 7 8 9 0

RONDE.

On rencontre communément un très-petit nombre d'hommes d'esprit, et plus rarement encore de bons cœurs; mais quel est l'homme qui peut se vanter d'avoir trouvé une ame véritablement honnête et sublime?

1 2 3 4 5 6 7 8 9 0

G 2

Fig. 22.—From the Imprimerie Royale Specimen of 1819

F

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Fig. 23.—From the Imprimerie Royale Specimen of 1809

The ronde of Madame Hérissant (1–3), possessing traces of Civilité; Bâtardes of Renard (4, 5) and Fagnon (6, 7)

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certain respects to those cut for the Imprimerie Royale by Fagnon & Renard. Molé's *coulées* and *bâtardes*, cut for the same house, are excellent, fully equalling Gillé's. The outstanding feature of the latter's work is his partiality for types based upon the contemporary English running hand. His specimen sheets include a number of purely English designs. Though he was much interested in English paper-making and typography, I do not suggest that Gillé fils was the first to cut *Anglaise* types in France.

Gillé fils succeeded to his father's foundry in 1790 and was most active in the production of scripts. Before 1800 he had already cut a number of very handsome rondes, bâtardes, coulées, and by 1808 had a collection of some thirty-eight varieties, including a number of original faces. Gillé's folio specimen issued *circa* 1808 is a remarkable piece of work, containing some fourteen pages of *Caractères d'Ecriture*. But in the cutting of *Anglaise* he appears to have been anticipated.

A script type of this sort was cut by S. P. Fournier-le-jeune (son of the author of the *Manuel Typographique*) in 1781 for Benjamin Franklin, and a specimen printed by Ph. D. Pierres exists in the Library of the American Type Founders Company in Jersey City (Fig. 24.) It is a commonplace variety of the current English character and may even have been designed by Franklin himself, who was at least a clear writer, as is proved by the famous 'you are now my enemy' letter of 1775. This script seems only to have been used by Franklin at Passy for the purpose of printing a passport, undated (but *circa* 1790).[1] His son-in-law, Benjamin Franklin Bache, in addition to the type of the passport put out in Philadelphia, displays a second script. This, like the rest of Bache's material, was no doubt of French cutting. It is known that Bache worked for some time in the foundry of S. P. Fournier, and we may safely assume that the script in question was cut there. The four page specimen sheet issued by Bache is chiefly made up of Caslon types, though a few, marked with an asterisk, were cast in Philadelphia

[1] 'This (type) was probably designed by Franklin himself for use in printing important documents which it might have been to the advantage of some one to counterfeit, such as the Passport blank'; so Livingston, *Franklin and His Press at Passy* (New York, Grolier Club, 1914, p. 109).

Franklin possessed also the capitals of another script type of Cicero size, not unlike the curious type of Grover. He only made sparing use of it (cf. the facsimile in Livingston, p. 105). This type was also shipped to the United States, and in 1776 figures in the Dollar notes printed at Philadelphia by Hall and Sellers. It does not appear in B. F. Bache's specimen.

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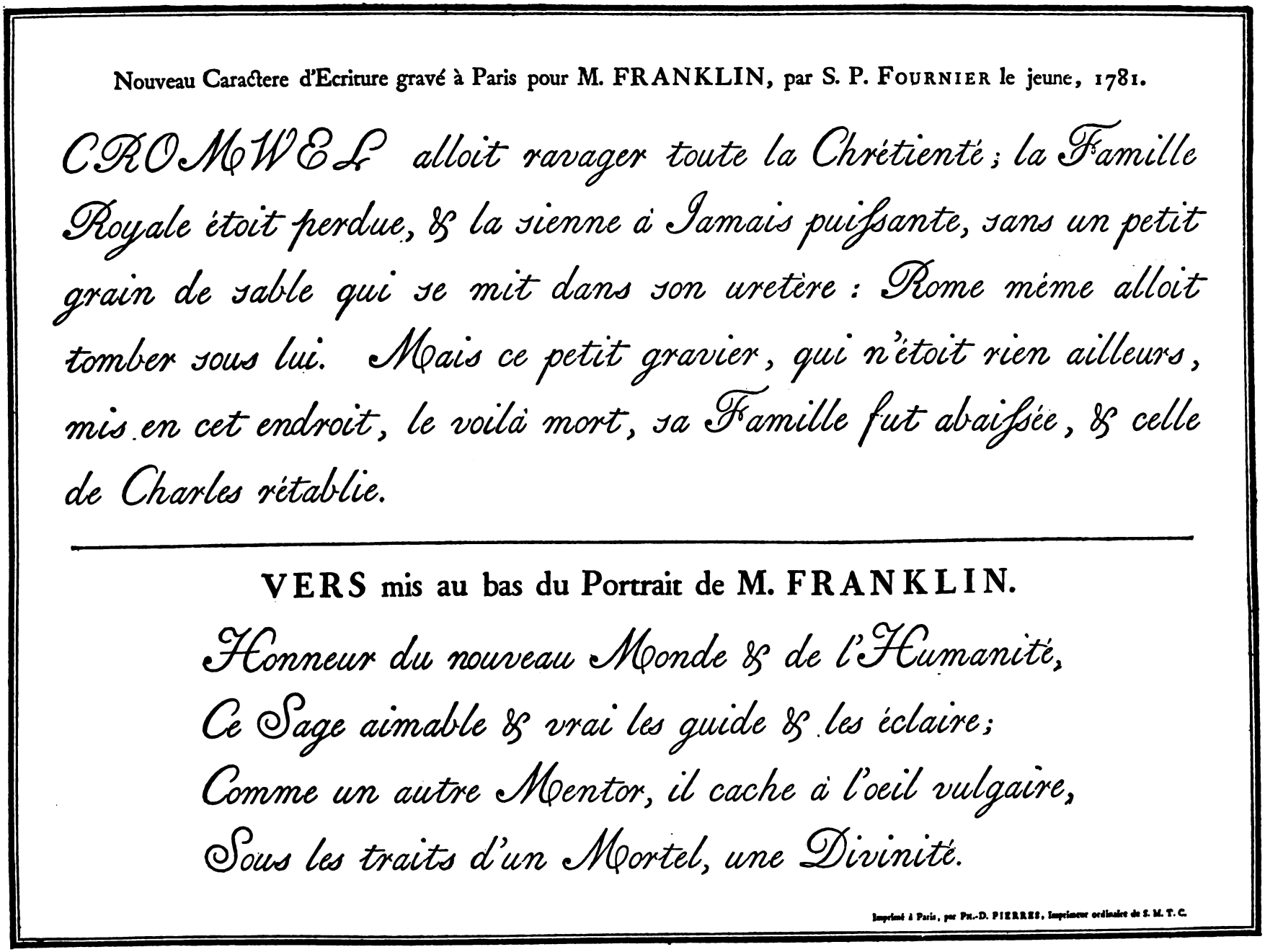

Nouveau Caractere d'Ecriture gravé à Paris pour M. FRANKLIN, par S. P. FOURNIER le jeune, 1781.

CROMWEL alloit ravager toute la Chrétienté; la Famille Royale étoit perdue, & la sienne à Jamais puissante, sans un petit grain de sable qui se mit dans son uretère: Rome même alloit tomber sous lui. Mais ce petit gravier, qui n'étoit rien ailleurs, mis en cet endroit, le voilà mort, sa Famille fut abaissée, & celle de Charles rétablie.

VERS mis au bas du Portrait de M. FRANKLIN.

Honneur du nouveau Monde & de l'Humanité,
Ce Sage aimable & vrai les guide & les éclaire;
Comme un autre Mentor, il cache à l'oeil vulgaire,
Sous les traits d'un Mortel, une Divinité.

Imprimé à Paris, par PH.-D. PIERRES, Imprimeur ordinaire de S. M. T. C.

Fig. 24.—Benjamin Franklin's script type cut by S. P. Fournier-le-jeune (son of the author of the *Manuel Typographique*). (Reduced from the original in the Typographic Library maintained by the American Type Founders Company, Jersey City, N.J.)

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from French matrices. Amongst those starred is the Passport Script. Another script in early use in America was supplied by what Updike calls 'the first regular American type foundry'—that of Christopher Sauer of Germantown, Pa., 1772. Sauer's script was imported from England.

The introduction of the *Anglaise* was evidently a considerable event in French type-founding. Apart from the experiment of Franklin, the types of Gillé fils, and the types of Molé, the most interesting are perhaps the versions cut by Firmin Didot. I do not know exactly when Firmin Didot père made his first *Anglaise*, but by the end of the first quarter of the nineteenth century he had evidently cut a considerable collection of types of this character, and of rondes also. They were very highly esteemed and were acquired by the Imprimerie Imperiale, says Duprat,[1] who quotes a document of the *garde des sceaux*, dated 3 August, 1831. In the face of this document it is curious that twenty years before this, the Imprimerie Imperiale published for the benefit of its correctors a 96-page octavo *Epreuve* (Figg. 26-29), which includes a 28-point *Anglaise* ascribed to Firmin Didot. It is a good example of this kind, and I show it at Fig. 28, and as the specimen seems not to be generally known I give a facsimile of the title-page in Fig. 26.

Bodoni possessed more than a score of script founts: *Cancelleresco*, *Finanziera* and *Inglese*, including two French *Rondes* misdescribed as *Inglese*. These are shown in the *Manuale Tipografico* of 1808, the preface to which is set in a 24-point Ronde. In all Bodoni's 'Serie de Caratteri Cancellereschi, Finanzieri e Inglesi' there is not one which we can commend either for grace of character or originality of design. The features of Bodoni's scripts are in most cases borrowed from Fournier, Rosart, Fleischmann, J. G. Gillé, Firmin Didot, and above all from Gillé fils.

As is proved by his references to it in the preface to his *Manuale Tipografico*, Bodoni understood very little about handwriting. If further confirmation of his ignorance were needed, it is only necessary to glance at any of his cursives not closely copied from some other designer.

A rapid survey has now been made of the most important influences in Latin script type design. Consideration of the German *Kanzleischrift* and

[1] 'Ces caractères, regardés de tout temps commes les chefs-d'œuvre les plus parfaits en ce genre, et qui avait remplacé dans le commerce de l'imprimerie les caractères dits *financières* en usage à la fin du XVIII[e] siècle, avaient obtenu la médaille d'or à chaque exposition de l'industrie.'—Duprat, *Histoire de l'Imprimerie Imperiale*, Paris, 1861, p. 300.

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its progress from the *Teuerdanck* to Trattner belongs more consistently to the study of black-letter, and I leave that for another writer.[1]

There remain too, one or two types which, though not gothic, lie outside the main stream of development of Latin cursive and which I have excused myself from describing in detail. I mean, for instance, Espinosa's type exhibited in his *Muestras de los caracteres*, Madrid 1771, and reproduced in Updike,[2] and that of Ichabod Dawks, grandfather of William Bowyer, noted by Reed.[3]

The script types of modern English and American foundries follow with more or less close approximation the 'English' form of Fry and Thorne (Fig. 19). Most of the continental foundries make English scripts and several of our foundries make a *ronde* of fairly corrupt antecedents. Among the scripts which the modern foundries give us, the commonplace English running hand occurs most frequently. Deberny (Paris) makes a very fair *ronde* and the German founders have cut a number of cursive types. Of these, that of Professor Walter Tiemann is the most interesting. It is obviously based upon sixteenth-century Italian models and, in spite of the enforced narrowness of its body, very nearly succeeds in retaining the generous freedom of the calligraphy of that unsurpassed century. Nevertheless the *Tiemann Kursiv*, however good, remains an italic cut for companion use with his *antiqua*, cast by Klingspor in 1910. Among other German script types are those by Wieynk, Schneidler, and these possess more originality but are too unrelated to English tradition to serve our needs. The best German script I have seen is that cut by the Bauersche Giesserei, Frankfurt, from the design of the well-known advertisement artist, Lucian Bernhard. His type lacks

[1] I may be allowed to quote the following: 'Schreibschriften wurden im XVIII Jhdt. wiederholt geschnitten. Christian Zingk in Wittenberg schnitt eine Schreibschrift in sächsischem Ductus nach Vorlagen des Schreibmeisters Schmotther, eine andere schnitt Christian Porsdorff in Lpz. 1722 und Johann Zacharias Fleischer druckte mit derselben 1725 zu Eisenberg Luther's Katechismus; der Stempelschneider Schmidt schnitt eine Schreibschrift nach rheinischen Ductus und Trattner liess eine solche nach oesterreichischem Ductus und Trattner liess eine solche nach öesterreichischem Ductus anfertigen.' So K. Faulmann: *Illustrirte Geschichte der B'druckerkunst*, Wien, 1882, p. 495.

[2] *P.T.* 11,240 cf. F. Luis de Olod, *Origen y Arte de escribir bien*, Madrid, 1766, and Pedro Paredes, *Enseñanza del Arte de Escribir*, Madrid, 1792, for calligraphic models of similar design. The individual lower case *f* appears in Patino (see Cotarelo y Mori, *Diccionario* 11.157).

[3] See Reed, *A History of the Old English Letter Foundries*, 1887, p. 173.

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vigour but combines happily. English typography would, I think, undoubtedly gain by the employment of a new script type. It is many years since any type of this kind was used in an English book, nor, indeed, are we likely to find it if, as I am afraid is the fact, we have nothing better available than Stephenson and Blake's 'Palace' script. In the United States use is made of one or two faces imported apparently from France. They are bâtardes of corrupt design, e.g. the lower case *f* is a particularly poor character.

For occasional title-pages, chapter heads, etc., particularly in reprints (of diaries, for instance) we could wish to see used a suitable script, and in ephemeral printing its uses would be legion. We need, it seems to me, a modern script type related to our own traditions, consistent in character, open and flowing, and surpassing the italic in freedom, yet so easily legible because lacking affectation. The letter should be rounder and more spontaneous than the traditional *Anglaise* of the typefounder. The letters need not to be joined, but they must obviously possess maximum combining power. This could be helped by the addition of several extra sorts, terminal letters, line finishings, decorated capitals and flourishes. Revisions and recuttings of Civilité, whether by Louis Perrin or the American Typefounders Company, are too archaic for present-day use. The latter company might perhaps interest the Society of Calligraphers, Boston, U.S.(A.), in this problem. Mr. W. A. Dwiggins and Mr. Hermann Puterschein, the Society's Honorary Secretaries, could undoubtedly provide us with a script type whose design would be *en rapport* with our own age.

Of course, no series of script (or of any other type) will be satisfactory if it be made from a single master set of punches. It is further to be desired that any new script shall sort with old face types: thus there should be a script in addition to the italic. The three types will then harmonize. This article is over long for me to be allowed to show specimens of the application of this principle to typography. Another article will conclude this series of studies in italic by illustrating title and text pages with roman, italic and some new scripts designed to accord with the rest of the composition.

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Fig. 25.—From the Specimen of *Caractères d'Ecriture* by Gillé, fils; Paris, 1808

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ÉPREUVES

DES

CARACTÈRES FRANÇAIS

EMPLOYÉS

A L'IMPRIMERIE

IMPÉRIALE.

À L'USAGE DES PROTES ET CORRECTEURS.

1810.

Fig. 26

Bâtarde de M.me Hérissant,
46 points (vieux système).

Le Trône même
ne pourrait inspi-
rer des sentimens
à une ame natu-
rellement basse.

Fig. 27

Mme. Hérissant's script types purchased by the Imprimerie Imperiale, 1787

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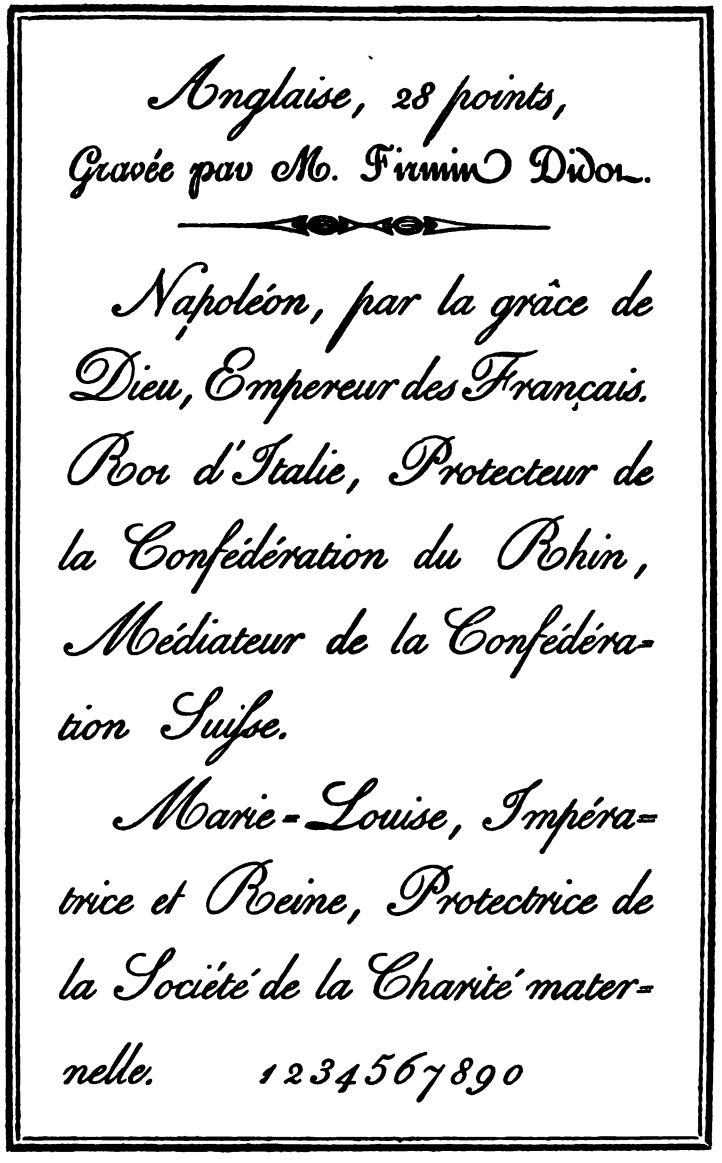
Anglaise, 28 points,
Gravée par M. Firmin Didot.
Napoléon, par la grâce de Dieu, Empereur des Français. Roi d'Italie, Protecteur de la Confédération du Rhin, Médiateur de la Confédération Suisse.
Marie-Louise, Impératrice et Reine, Protectrice de la Société de la Charité maternelle. 1234567890

Fig. 28

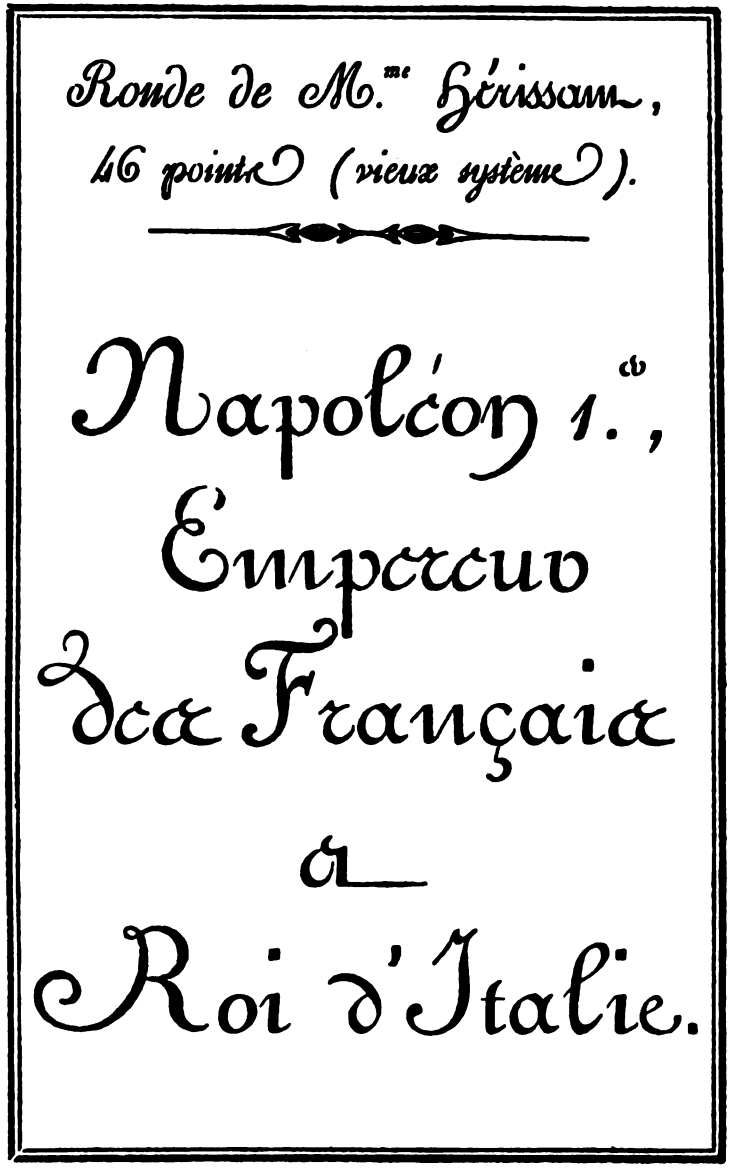

Fig. 29

From the *Epreuve* of the Imprimerie Imperiale, 1810

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ROBERT BRIDGES GEORGE MOORE BERNARD SHAW AND PRINTING

By HOLBROOK JACKSON

THE relationship between author and printer is often vexed, but more often apathetic, the typographical sense of the average author being absorbed by the desire of print *per se:* print at any price (to the publisher, of course), anyhow, anywhere, anywhen. It is not the printing but the getting into print that matters. This would be bad for printing if there were not several old publishing houses with respectable printing traditions, and a number of newer houses with typographical taste, as well as a growing accessibility of fine printing for everyday use through the militancy of a new school of young and craft-sensitive typographers who have so inspired certain presses that they would find it difficult to supply publishers with bad printing even if they wanted it. On the other hand, there have always been competent authors who have believed that their responsibility did not end until the quality of their work as writers was reflected in the manner of its presentation to the public. These have done something towards bringing about that harmony between author, printer, and publisher which is essential to the making of a good book, and, further, provided that opportunity of rounding the whole and giving, in the words of one of the most admirable of Bodley's librarians, those 'personal touches which confer distinction on a book, and transform a mere well-arranged contact of ink and paper under the guidance of machinery into a treasure for all time.'[1]

During the past few years typography has taken its place among the crafts, a place which it had never entirely lost, but which through modesty, indifference, or mendacity it so nearly lost as, at one time, to have become,

[1] Falconer Madan. *The Daniel Press.* Oxford, 1921. p. 47.

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despite the good work already being done by Pickering, something of a Cinderella among those who express what is in them through jobs of work or pieces of goods. Significantly, it was not a printer who helped to recover the lost slipper and restore it to its rightful owner with such happy results, but a man, or rather two men, the Rev. B. H. O. Daniel, scholar and divine, and William Morris, poet and Admirable Crichton of the Arts and Crafts, who came to be amateurs of printing, one to delight himself and his friends, and the other to reform the craft by recapturing and exhibiting somewhat of its 'first fine careless rapture'.[1] Both, significantly also, threw back to an earlier period, achieving distinction and a certain modernity in spite of their antiquarianism; but the fundamental health of the printing craft, despite longish periods of neglect and the dilapidations of taste peculiar to an acquisitive era, has been more than proved by its readiness to learn from the great amateurs without following them into the Dark Ages.

The important point is, however, that the revival of printing, and it is now almost universal, with distinguished reverberations in America, Germany, Czeko-Slovakia and elsewhere, was forced upon the trade from without by men who were neither printers nor seekers of financial reward from their printing. There may be, in fact are, critics of the books of both the Daniel and the Kelmscott Presses, but few would venture to withhold from them at their best the right to rank among those masterpieces of typography which will endure through the ages, and charm through the ages, because they have added to a 'well-arranged contact of ink and paper' the indefinable but indisputable qualities of personal distinction and good taste. The fact that such an achievement has come out of the contact of scholarship and authorship with printing would justify the inference that more benefits still may accrue from the closer association of literary and typographical creators, especially now that the revival has so affected the craft itself that fine printing is no longer the monopoly of the private presses.

Writers of books and printers of books have so much in common as to form an inevitable partnership in taste. The one could not get along very well without the other, and although there are evidences of authors becoming their own printers, they have only done so and only could do so in certain limited circumstances. Every author knows that the main body of printing must come through what are known as trade channels and be subjected to the risks of error and bad taste common to all printing as well as to risks hitherto peculiar to purely commercial production. For these

[1] It may be proper to recall, also, that Pickering was not a printer, but a publisher.

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reasons a closer alliance between the two would seem desirable, provided that the alliance were intelligent. No good purpose could be served by contact between a typographically ignorant author and an incompetent printer, any more than good could follow interferences on the part of an ill-informed author with a printer who knew his job. But such contingencies need cause no alarm: we are saved from them by the general apathy of writers to printing of any kind.

At the same time, more writers are taking an intelligent interest in the printing of their books, inspired, no doubt, by the general quickening of taste which is obvious in all typographical matters. There is actually a demand for good printing, greatly encouraged by those printing offices which have either come into existence or improved their technique and equipment to meet it. Authors have appreciated this tendency, but contributed to its progress little beyond the original impetus referred to above. Daniel and Morris are the exceptions who disturbed the peace by the good example of their presses. The awakening was slow, but the results have been solid, especially where the motives rather than the methods of the masters have been copied. Both Daniel and Morris were revivalists, and their typography suffers from the over-emphasis inseparable from revivalist conditions, whether æsthetic or religious. But each blew the breath of life into an old technique and added something personal and original as well, thus escaping the perils of mere antiquarianism; and if their sedulous followers have done little more than produce 'period furniture', it is more than ever gratifying to be able to record a healthier evolution from the awakening, which amounts to the formation of a new school of design in printing. The leaders of this group are all the stronger because, instead of adopting a superior attitude towards the overwhelming and irresistible developments of mechanical invention, they have used them towards the production of a typography which satisfies at once the demands of taste and utility.

In this revolution (it is far bigger and more important than a mere renaissance), writers have very largely played the amiable and agreeable part of guests at the banquet of good things or passengers on the boat. They have not helped materially in the cooking or the stoking. But there are three authors of distinction who have taken the trouble to think typographically, and although they are not necessarily of the movement, the personal character they have put into the appearance of their books marks them out as being with it. They are, Dr. Robert Bridges, Mr. George Moore, and Mr. Bernard Shaw.

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Two of these writers, Dr. Bridges and Mr. Bernard Shaw, have shown a consistent interest in the typographical presentation of their books for the greater part of their publishing careers. Their taste was formed early, and has shown no tendency to depart from the conventions they have established for themselves. The Poet Laureate has certainly varied his style without departing from his conventions, but Mr. Bernard Shaw's typography has not varied since the publication of *Plays: Pleasant and Unpleasant*, in 1898. Mr. George Moore, on the other hand, is a brand from the burning recently salvaged. Up to the publication of *The Brook Kerith* (1916) the typography of his books, which began to appear in the unregenerate 'eighties of last century, varies from bad to passable: whenever it is distinctive it is a negative distinction. Then he awoke to the advantage of the more discriminating among his readers. No, that is not quite true: to the more discriminating among book-collectors is nearer the facts, because it is to these agreeable folks that his latest publications appeal, and he has deliberately stimulated that appeal: his discriminating readers are content to accept him, however garbed, so long as he remains George Moore. But it is interesting to note that Mr. George Moore, as well as Dr. Robert Bridges and Mr. Bernard Shaw, are typographically linked with Daniel and Morris, either by direct association, as in the case of Dr. Bridges, or by sympathy with their aims.

Dr. Robert Bridges was a friend and neighbour of Dr. Daniel, and many of his poems made their first appearance with the imprint of the Daniel Press. He contributed a poem to the famous *Garland of Rachel* in 1881, and his work is represented in fifteen of the fifty-eight major publications of the Press during its maturity at Oxford, beginning with *Prometheus the Fire-giver* (1883) and ending with the *Peace Ode Written on the Conclusion of the Three Years' War* (1903). This average of nearly two volumes a year over the period covered is by far the highest of the Press for one author; the next nearest being the three volumes each of Canon Richard Watson Dixon and Sir Herbert Warren, and the two each of Francis William Bourdillon and Mrs. Margaret L. Woods.

To what extent Dr. Bridges influenced the Daniel Press is not revealed, so far as I am aware, in any written statement, but from internal evidence it would be fairly safe to assume that such influence was directed towards simplicity of design. Daniel was not a typographical reformer, although the excellence of his work made him a pioneer of the revival of printing. Sir Herbert Warren observes that printing was 'his *parergon* and pastime' and also the means of 'the artistic expression of his leading gifts and his whole

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nature'.[1] It was none the less a hobby, an exalted plaything, and some of the books have the preciosity and self-consciousness of typographical toy-books. This is said to define, not to decry. The Daniel books of this category are agreeable and acceptable. They have their niche, but they are printing confectionery: Sally Lunns and Maids of Honour, born again and born different. Great printing, even when it is gay printing, is always austere, because, although a craft in itself, print is not a thing in itself like a picture, it is a bridge between creator and assimilator, between author and reader. It is primarily a means of traffic between these two, and at its best it should do everything to induce and nothing to impede that traffic. Graciousness, friendliness, dignity should be there, but always unobtrusively. Self-effacement is the etiquette of good printing.

The books associated with the Poet Laureate have, in the main, more than satisfied this condition, and if they derive in character, as they very largely do, from the Daniel Press, the relationship is of the better part. The probability, however, is that Dr. Bridges found in the Press an instrument which might conceivably be used to express his own ideas of printing, and in Daniel himself a willing supporter. At all events, this is what happened: with the publication of books by Dr. Bridges, two definite characteristics appeared in the Daniel books. One, a movement from the amateurish and haphazard to the professional and workmanlike, which took the form of the adoption of 'signatures'; and two, an emphatic acceptance of the principle of simplicity. Both *Prometheus the Firegiver* (1883) and *Poems* (1884) were undecorated. This is carefully noted by Mr. Falconer Madan in his comment on the latter, which was separated in order of publication by the *Odes and Eclogues* of Richard Watson Dixon and Henry John Patmore's *Poems*, both issued in 1884. He writes: 'The almost entire absence of ornaments prevents this edition—which is of special interest as being the author's own anthology—from appearing as attractive as the two preceding. As the two prospectuses (Nos. 112, 113) state, it is uniform with the *Prometheus* (No. 7), which is equally unadorned, no doubt in each case by the author's desire.'[2] The assumption that this 'unadorned' printing was actually by the 'author's desire' is proved by subsequent events.

Dr. Bridges has adhered to the practice of letting a simple yet gracious and friendly typographical arrangement act as the medium between himself and his readers. In the main he has continued his allegiance to the pleasantly

[1] Falconer Madan. *The Daniel Press*. Oxford, 1921. p. 7.

[2] *Ibid.*, p. 96.

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human Fell type discovered neglected at the Clarendon Press and restored to active service by Daniel in 1876. There has, however, been one outstanding departure from this rule, in the use of the black-letter for the *Shorter Poems*, issued by the Daniel Press in five parts (1893-1894), and the *Hymns* (1899). This lapse into medievalism is unaccountable. The type-face used has a beauty of its own and the printing is fine in quality and design, but it is an unwarranted archaism impeding easy contact with the poet, and acceptable only in distant prospect, like the Houses of Parliament and St. Pancras Hotel. Mr. Madan's comment on the use of black-letter for the *Shorter Poems* suggests an apology: 'a volume to be desired, the black-letter giving just the check to hasty reading which thoughtful and elaborate poems need.'[1] An alarming doctrine, but, fortunately, one which is not likely to be pushed to its logical conclusion, otherwise a large body of our poetry would be read only by a limited hierarchy of cloistral students, who might ultimately be forced into the ironical position of having to issue the results of their black-letter reading of, say, *Sordello* and the *Book of Ahania*, in roman, if they wished them to be read by others. Trial by black-letter will never do.

The publication of the *Shorter Poems* was a monumental effort for the Daniel Press, and was obviously thought out and conducted with care, and there can be little doubt that the choice of type had the approval of the author. Black-letter was a convention of the Press: it appears in many title-pages, often with useful decorative effect. Dr. Robert Bridges seems to show interest in it elsewhere. There is a curious instance in the title-page of *An Address to the Swindon Branch of the Workers' Educational Association* (1916), which is set in upper and lower case roman and italic, with the exception of the name of the association. This name inexplicably bursts into gothic as if the W.E.A. had suddenly adopted the hood. The pamphlet itself is an ordinary piece of correct Clarendon Press work and calls for no further remark. Two years later Dr. Robert Bridges' Address, given to the Tredegar and District Co-operative Society on *The Necessity of Poetry*, was printed at the Clarendon Press. Here we have a faultless piece of printing in every way, simplicity and distinction without fortuitous aid: à perfect pamphlet. The title-page is set in Fell type and the text in Scotch roman; sectional cross-heads are in roman and sub-sectional in italic.

Once good printing is practised, character and variety are matters of personal taste. Dr. Bridges' books are always typographically sound: for that reason it is possible to discuss them, sometimes with disapproval. *The*

[1] Falconer Madan. *The Daniel Press*. Oxford, 1921. p. 111.

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Yattenden Hymnal (1899) is an example. A noble quarto, printed at the Oxford University Press, revealing thought, taste and imagination in detail and as a complete work. Any criticism of such a book must seem ungrateful, if not mere cavil; but at the risk of such charges it is necessary to record certain opinions with regard to the use of decorations in this magnificent arrangement of the music types of Peter Walpergen and the roman and italic of Bishop Fell. I feel that in the main the beauty of these types would have been sufficient to achieve the kind of dignity he obviously wished to give to the collection of fine old hymns, and for relief the always permissible throwing in of a flower or so, or the use of a simple ornament. Simple beauty, in some instances quite unadorned, has been achieved on many pages, and for the present writer those pages give a peculiar satisfaction not to be received from the more efflorescent. The separation of columns of verse by means of a line of flowers serves no useful purpose and makes for restlessness. It is, in short, fussy rather than decorative. Curiously enough, and fortunately as well, the book possesses pages of both settings, and those with the fewest flowers are the best. The pages with no flowers are perhaps a little bleak. In the most successful pages the *fleuron* functions as a tailpiece.

The book with typography influenced by the Poet Laureate which rises above all ordinary criticism is *The Poems of Digby Mackworth Dolben* (Oxford University Press, 1911). In this charmingly appropriate octavo, traffic between author and reader is made possible on the finest terms. The bridge is gracious in form and convenient in structure—direct, simple, accessible, as Greek carving before the Greeks became too conscious of their genius. In this book Dr. Robert Bridges has achieved immaculate communication between writer and reader. If I were asked to give an example of a perfect marriage between printing and authorship, I should name this book.

Both Mr. George Moore and Mr. Bernard Shaw have given the distinction of character to the printing of their works by insisting upon the practice of definite ideas and principles, and they have made the task of the typographical commentator easier by recording their opinions of what good printing should be. Mr. Moore's typographical consciousness awoke sometime about 1915, and its first-fruits, as I have said, are to be seen in *The Brook Kerith*, printed at the Riverside Press, Edinburgh, the year following, and the founts and lay-outs there adopted have been used by him ever since. There is nothing very original, or, as a matter of fact, very beautiful about these books. The chief characteristic is an elongated type-area, with an incorrect page spacing, the upper and lower margins being equal and the

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inner margins slightly too wide. There is something to be said for the former when not pushed too far, a long slim page having more grace and being more readable than a short fat one; but nothing can be said for faulty setting of the type-area, the rules here, within narrow limits where idiosyncrasy may still disport itself, being agreed. This error was corrected by Mr. Moore in the second book of his vita nuova typographica: *A Story-Teller's Holiday* (Riverside Press, 1918), though even now the lay-out lacks pleasing balance. The elongation of type-area is obtained by the use of rules, the lines are at least one em too narrow. The use of rules and plentiful spacing between words gives the pages a light and under-inked effect which is æsthetically unpleasant and not the easiest printing to read. In appearance these pages recall the pages of a pamphlet run off the standing type of such a review as *The Spectator* without the necessary careful adjustment which the adaptation of long columns of type to smaller size of paper demands.

The reason for Mr. George Moore's departure from ordinary or publisher's typography was an apparently sudden conversion to the printing methods of the eighteenth century as revealed in a book with a slim and graceful type-area which accidentally came into his hands. He liked this so well that he has used it as his model. But he has also become a convert to hand-composing. He believes that hand-setting (and presumably hand-printing, though he does not say so) produces more beautiful books than the mechanical processes. 'All the crafts are past and gone', he says, 'even as the birds of Paradise that were slain for the decoration of cruel women, so why waste further words upon them; but the craft of printing has not yet passed away, though sorely threatened by machines endowed with so many late improvements that the difference between machine-setting and hand-setting is not easily recognisable by the uneducated'; and in reply to those who charge him with having given his case away, since the difference sometimes even deceives the experts, he has three replies: one, that 'a book is a knick-knack as well as a book', and therefore should have the charm of a work of art; another, that 'a hand-set book is better to read', a long book set by the machine is only bearable on a first reading: we cannot take it up a second time, for we miss that sense of delight that only the humanising touch of a printer's fingers can give to a page, the faint irregularities which are the ultimate perfection. And thirdly, that hand-set books will increase in value from the collector's point of view.[1] Much may be said both for and

[1] 'A Communication to Book Collectors.' By George Moore. *The Times Literary Supplement*, March 10, 1921.

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against these opinions, but this essay is concerned with results rather than theories, and it is not proposed to discuss Mr. George Moore's views: they are recorded as the opinions of a writer of genius upon a craft which writers of genius or otherwise too often take for granted. Holding fine theories about printing does not mean, however, an equal capacity to inspire good printing; if it did so, Mr. George Moore's books might be as fine from the point of view of printing as they are from the point of view of writing, and, interesting as they are, they are far from that. At the same time these tall volumes of his are not lacking in a sort of portly, almost pompous elegance. They are removed from the herd of books that are books by accident rather than design. But, typographically of course, they are not friendly: they keep the reader at a distance with the hauteur of their over-fine paper and self-conscious pomp. They are rather snobbish.

Mr. Bernard Shaw throws back to William Morris, to the pre-Kelmscott Morris. It is generally known among those interested in such things that Mr. Shaw controls his own books from their conception to their reincarnation in print. Publishers act for him as publishers, and printers as printers, under his exact instruction. He pays his publishers for carrying out his wishes, not they him, and he buys his own printing. His typographical style is therefore his own choice. He has made this clear in more than one statement, and it is obvious in the convention adopted and adhered to in his books. That convention is in many ways the opposite of that of Mr. George Moore. Mr. Bernard Shaw is a Caslon-Old-Face-man-at-any-price. He believes in the solid black unruled page. He holds, very properly, that good composition has the character of good masonry, that the widest margin should be at the bottom of the page, the narrowest at the top, the outsides equal to each other and the insides half as wide again. All of which is in the Morris convention, and these tenets were carried out by Morris himself when he co-operated with the Chiswick Press in the printing of his prose romance, *The Roots of the Mountains* (1892). That admirable book is printed in Caslon Old Face and unleaded. Mr. Bernard Shaw's books follow this excellent model, with slight variations such as the placing of headlines and pagination at the top of the page instead of in the margin and at the bottom respectively.

'The difference between a well-printed page and an ill-printed one lies in the evenness of the block of colour presented by the letterpress,' is one of Mr. Shaw's dicta and the basis of his typography. He is emphatic about 'that abomination of desolation, a rule.' 'The only thing that never looks

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right is a rule,' he says, 'there is not in existence a page with a rule on it that cannot be instantly and obviously improved by taking the rule out. Even dashes, cherished as they are by authors who cannot punctuate, spoil a page. They are generally ignorant substitutes for colons.' He is convinced that the average author hates good printing: 'It is quite a mistake to think that he is merely insensible to the beauty of a finely designed and well-printed page; he positively hates it.'[1]

Mr. Bernard Shaw pushes his theories to their logical conclusion with excellent results. His typography achieves its distinction solely from type: there is no attempt at ornamentation, no flowers, no devices, no rules, the ancient and honourable type-face is allowed to speak for itself, or rather for G. B. S., in its own accents from chaste half-title to colophon, with only one deviation from superb rectangular efficiency. That deviation is in the colophon, which takes the form of from two to four pages of advertisements of 'Works by the same Author' which defy all the conventions of such announcements, by appearing vertically instead of horizontally. This may be symbolical, or just another example of the famous Shavian anti-climax, in terms of print; but, on the other hand, it may be an advertising stunt.

Mr. Shaw achieves his correct degree of blackness, but he relieves it cleverly in his copious prefaces and appendixes by use of sectional cross-headings, otherwise these essential parts of his play-books would repel by sheer typographical efficiency. The setting of the plays as distinct from the

[1] *On Modern Composition*. By G. Bernard Shaw. *The Caxton Magazine*, January 7, 1902. This article has been reprinted in booklet form, apparently without Mr. Shaw's permission, and it is only fair to note that Mr. Shaw has disclaimed all responsibility for the reprint, which has been withdrawn. It would seem that a review of this booklet appeared in *The Observer* in 1921, and it drew from Mr. Bernard Shaw the following disclaimer in a letter to the editor of that journal:—'Sir,—As the review in your issue of the 21st under the above title has led many persons to believe that I have written a book entitled *On Modern Composition*, will you allow me to say that I have done nothing of the sort. What has happened is that somebody has dug up an old note of mine on printing which appeared years ago in a trade paper, and has reprinted it in pamphlet form as an advertisement. As it seems that the parties to this audacious piracy have acted in that invincible ignorance of the laws of literary propriety which is a national characteristic in this country, I refrain from giving their names, or make them walk their own plank; but the issue of the pseudo-treatise on composition has been stopped; and I appeal to the public to stop telephoning me about it, and placing orders with their booksellers that can never be executed. Faithfully, G. Bernard Shaw, 10 Adelphi Terrace, London, W.C. June 16, 1921.'

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prefaces is equally good. The use of small capitals for the *dramatis personæ* and *italics* for stage directions gives a pleasing note of variety to the pages, which is increased by the use of square brackets for stage directions when these break into a conversational passage. The triumph of these pages is an entire freedom from those straggling lines which are the bane of the typography of plays. This has been attained by laborious attention to the balance and justification of lines and frequent spacing of words, calling almost for as much ingenuity as the writing of the lines. Indeed, Mr. Bernard Shaw's respect for good printing is so real that he confesses to having re-written a passage in proof when lines were 'so widely spaced as to make a grey band across the page'.[1] Such devotion of a great master of English to good printing should earn him the respect of all good typographers.

Other writers and certain artists, notably among them Whistler and Mr. Gordon Craig, have devoted time and thought to the printed page, and where their efforts have been prompted by a real understanding of the aims and limitations of the printer's craft, where they have used their genius for the time being to imagine in printer's ink and dream in type-faces, their effect upon typography has been invaluable. The relationship between author and printer is intimate, and whether a hand-set book or a machine-set book, a hand-printed book or a power-printed book will live longest in the regard of bookfolk, it is certain that the desirable qualities of a book whose typography has been inspired by the same genius which created it will not be overlooked. This, of course, does not mean that such inspirers of distinctive printing as Dr. Robert Bridges, Mr. George Moore, and Mr. Bernard Shaw have any pronounced desire to be courted solely for their typographical charms.

[1] *Ibid.*

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THE TYPOGRAPHICAL WORK OF PERCY SMITH

By FRANK SIDGWICK

IT is a little embarrassing to discourse, under the inhibitory eye of THE FLEURON, on one half only of the work of a man whose artistic watchword is 'unity'; for Percy Smith's art has manifested itself in forms which lie outside the purview of this journal. Of his work as an 'imaginative' artist it is as little my duty as it is beyond my capacity to speak; but to those who have studied his recent work in drypoint and etching—especially the series 'Wuthering Heights' and 'The Dance of Death, 1914-1918'—no work of his in any other genre can lack interest.

By his seventh year, Percy Smith (who is now but forty) was already displaying artistic instincts, hereditary perhaps in so far as his earliest models were specimens of lettering made by an uncle whom he never saw. Other influences are more significant. Brought up in the stimulating atmosphere of Emersonian philosophy and already practising both lettering and figure composition, he found in Jean-François Millet a hero and an exemplar, whose similar interests strengthened his devotion to either branch of the art; of which it may be said that the common factor is *design*, that is, proportion, balance, spatial relationship. And a four years' apprenticeship to a furniture designer and decorator made a further contribution to his education, if but the negative one of suggesting to the apprentice what to avoid. Woodwork obviously provides an excellent training in the development of sound structural ideas; and at an Art School which Smith attended in order to learn better, he came under the personal influence of Percy Wells, who not only has practised for years the art of designing furniture, but has rightly combined therewith the craft of its construction, and teaches both with conspicuous success.

Still more potent was the teaching of Edward Johnston, a year or two before the publication, in 1906, of Johnston's famous book; and subsequent work under Graily Hewitt, the brilliant executant of Johnstonian principles, further developed Percy Smith's interests and capacities in this direction. It is

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happily appropriate that he should now fill the position successively occupied by Johnston and Hewitt at the L.C.C. Camberwell School of Arts.

Concrete examples of his work in architectural lettering may be seen in the new County Hall of London, the National Museum of Wales at Cardiff, the Courts of Justice at Allahabad, and elsewhere. In bookwork, he published for himself an edition of Lamb's essay, *The Child Angel*, with illustrations, title-page, opening page, and initial letters all cut on wood by himself, the body of the book being in type. For the friendly firm of B. T. Batsford he lettered title-pages, prepared plates of alphabets for his *Lettering and Writing*, and wrote an introduction and assisted to gather examples for *Penmanship of the XVI, XVII, and XVIII Centuries*, on which Lewis F. Day was engaged at the time of his death.

It must not be thought that all such works were merely *parerga* or by-products, or no more than means of living while Art brooded. They were all the outcome of an underlying philosophy of craftsmanship: of that perpetual endeavour to make everything as beautiful and fit as possible, which the ancients omitted to express in neat Latin as 'De minimis curat ars'. Percy Smith was now approaching the conviction that lettering must be regarded as falling into two categories, one being Architectural or Inscriptional, the other Book-lettering or Typographical. And it may not be fantastic to imagine that the Emersonian dictum, that 'he in whom the love of truth predominates will keep himself aloof from all moorings and afloat', assisted him to rebel against the strict canon that would prescribe the pen as the only proper tool for originating all lettering. Smith believes that he is only reverting to primitive practice in using the brush to facilitate the drafting of the noble sweep of inscriptional lettering that is to be incised subsequently in stone.

Most readers of these pages will doubtless be familiar with what I may call the grammar of bibliology. The ideal condition, in which the author is the same man as the printer (and, if you will, also the decorator and engraver), must in these days be rare past sighing for. Thus the primary duty of the printer is to make legible multiplications of the author's invention. But his secondary duty, which follows very hard on the heels of his first, is 'hermeneutic'; he must interpret in his own medium not only the author's matter but his manner too. Legibility unmixed is too often an insipid draught, and human nature demands the admixture of at least some poor minim of relief, of ornament, of decoration—even a flourish. The ancient scribe, at the end of a long task, no doubt liked to write his 'explicit', and perhaps to add his

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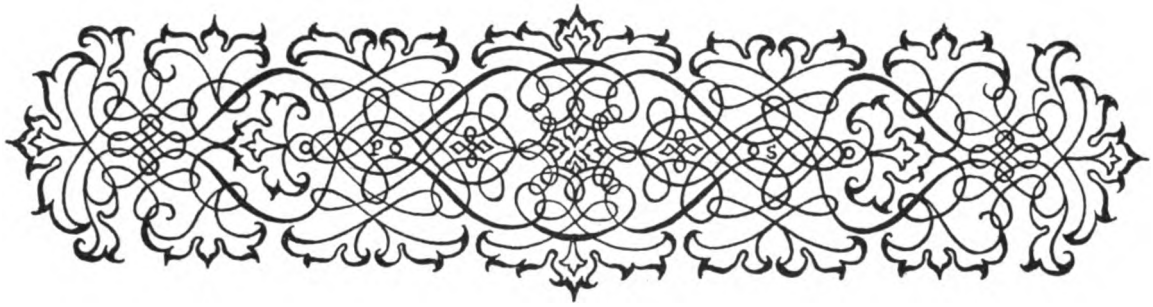
HEAD BANDS



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name; and the early printer's trick of 'coning-off' the final lines of a book also suggests the natural emotion (of triumph or possibly regret) aroused by the imminent prospect of setting FINIS thereunder. This is the pure and legitimate typographical *décor*, for which the compositor needs only his stick and a pair of cases; but he soon begins to feel the need of a little more decoration. (Observe, in a modern instance, how a typist will ornament her title-folio with a row of asterisks, ampersands, or even dollar-marks!) And when he turns to the title-page, he looks for larger capitals, tries spacing, inserts rules, and mixes a little italic or black-letter with his roman.

Of the monumental title-pages designed by Percy Smith for Batsford books, I feel that, like most others of the kind, they are impressive and ornamental at the expense of unity. The draftsman's maturing taste discovers to him that the title-page after all is still the business of the typographer; otherwise the canon of unity is offended. So, too, from the interesting experiment of *The Child Angel* arose a sense of dissatisfaction at the combination of script-lettering, though cut on wood by his own hand, with a standard type, however carefully chosen. It did not suffice, merely to share the responsibility for the complete design of the book (apart from extrinsic illustration). Is the decorator, then, to give up typography in despair, or is the typographer to submit to the decorator? Neither: a third course remains, collaboration; and the 'printer's ornament' is the outcome.

Though naturally tempted towards type-designing—he once began a fount for the Caslon firm—Percy Smith refrains, holding the view that there is already in existence a sufficient number of well-designed founts, and that the more imperative need and urgent duty of typographers is the mastery of their right uses. As in other crafts, genius can turn common material to fine issues; and we have not to look very far to see real typographic artists ringing new changes upon familiar founts that have stood the test of ages. Yet even in such faces there may well be certain units in which improvement is possible. Especially the use of 'printer's ornaments' throws out a further challenge to the printer's taste, and their designing makes a fresh demand on the skill of the decorator. When the designer has produced a good unit of typographical arabesque, and the printer succeeds in evolving, from multiple use of that unit, good fresh patterns and permutations—that is ideal collaboration. Neither partner can succeed if the other fails him.

The very title of THE FLEURON is significant of the modern revival of the use of typographical ornament; indeed, much of our contemporary printers' display might be called 'anthotypography'. But whereas most of this work

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PUBLISHERS' DEVICES, Etc.

OLIVER SIMON

NOEL DOUGLAS

THE DORIAN WORKSHOP

A Tailpiece

CHATTO AND WINDUS

CHATTO AND WINDUS

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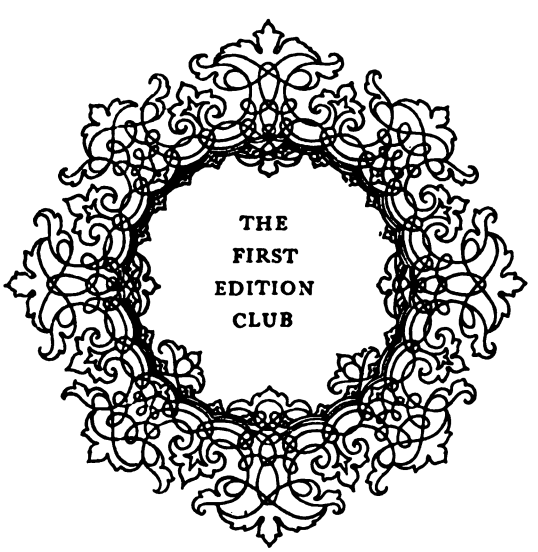
has been done with the old Dutch 'flowers' and arabesques of which our Elizabethans were so fond, Percy Smith has recently tried his hand at designing new ones, and the happy results are apparent. The problems confronting the designer are manifold: relation to the fount-letter in size and 'line', the subordination of decorativeness to simplicity, the availability of the pattern in each direction for combination and reduplication, the balance of colour, and so forth. Nor must the fundamental restrictions of optical illusion be forgotten, for what looks right in a designer's original may look wrong when reduced. This is a point on which Smith holds strong views: the designer must not only conceive his ornament in the size in which it is to be used, but also actually draw it in that size. Thus in practice his trial drafts and final drawing are in exact 'point' size, identically that in which the punch-cutter is to work; for whose further enlightenment and instruction the designer sometimes draws some details on a larger scale for clarity's sake. Finally, as such ornament is developed from a type, so, he conceives, illustration proper may be developed from ornament: a process of evolution that must give organic unity to the whole.

Percy Smith has designed some charming 'amoretti' or cupids for Messrs. Chatto and Windus, which, as all lovers of good typography must now read advertisements if they want to keep up to date, will already be familiar to readers of this note.



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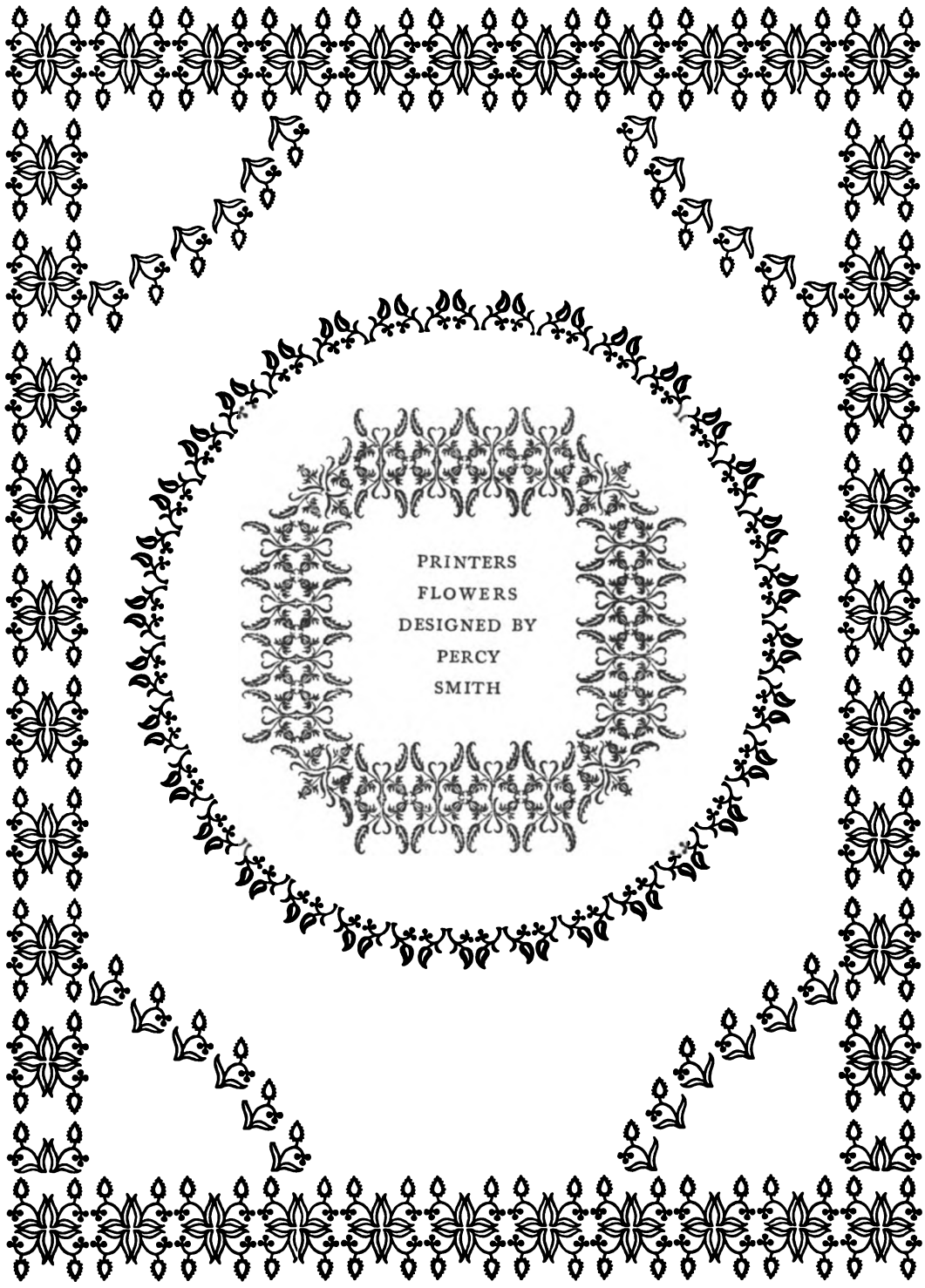

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CONTEMPORARY PRINTERS

II. EMERY WALKER

By BERNARD H. NEWDIGATE

FROM those pages of *The Master Printers Annual* which tell us 'Who's who in the Printing Trade', and from the longer account in *Who's Who* itself, we may gather certain significant details of the career of one who, during a practical experience of well over fifty years, has done more for the finest printing than any other man living.

Emery Walker, we learn, 'son of Emery Walker (fifth in succession of the Christian name),' was born in 1851, and was educated at St. Mark's College, Chelsea. He learned process engraving as practised in those early days from Alfred Dawson, a son of Henry Dawson of Nottingham, the landscape painter, who, when Emery Walker joined him in 1873, was a partner in the Typographic Etching Co. From the pressman who proved the firm's blocks at an Albion press, Walker acquired that practical knowledge of letterpress printing which served so well later on, when in 1890 he helped Morris to set up the Kelmscott Press, and later still in 1900, when with the late T. J. Cobden-Sanderson he established the Doves Press. Under Dawson, too, he learned copper-plate printing. He became manager of the Typographic Etching Co., and many years later bought its goodwill. If he were to place on record his experiences of the process engraving of those days, he would furnish material for a very interesting chapter on the early history of an art with which his name has been so long and so honourably associated.

It is with Walker's work as a letterpress printer that we are more particularly concerned here. In Miss Morris's Introduction to the fifteenth volume of her father's Collected Works, she writes pleasantly and intimately of Walker's share in the work of the Kelmscott Press and of his long and fruitful friendship with Morris himself. They first made acquaintance in 1884, coming back from a small Socialist meeting held at the Monarch Coffee House in Bethnal Green Road; but even before that 'the brown velveteen artist' was known by sight to the Morris family, and became the subject of

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their interested speculation as he flitted past their window at Hammersmith on his way to business. 'Without Mr. Walker,' writes Miss Morris, 'the Kelmscott Press could not have existed—at any rate in the form it took.' Let me quote at length a memorable passage in which she describes the events which led up to it.

> 'During the time when [Morris] was writing *The House of the Wolfings*, his taste of younger days for early printed books had been developing into a practical interest in all the details of fine printing; he had also begun collecting early printed books and manuscripts, and was continually "talking shop" with Emery Walker. . . .
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> 'On November 15, 1888, Mr. Emery Walker gave a lantern-lecture on Letterpress Printing at the New Gallery under the auspices of the newly formed Arts and Crafts Exhibition Society. . . . At that time a lecture with lantern-illustrations was not the common thing it is now, and this evening was most attractive and delightful. I believe it was our friend's first public appearance, and he suffered untold agonies of shyness and nervousness; but that did not matter to the audience, who enjoyed themselves, and were much struck by the beauty of the "incunables" shown, and by the way they bore the searching test of enlargement on the screen. One after another the old printers passed before us, one after another their splendid pages shone out in the dark room—such things as Boccaccio's *De Claris Mulieribus*, by John Zainer of Ulm, with its woodcuts which my father thought could not be excelled for romantic and dramatic force, Schoeffer's Psalter of 1457, a Jenson of 1470, a Sweynheim and Pannartz *Livy* (Rome, 1469)—books which moved him to repeat more than once that "the first printed books were the best ever done—the first and last of fine printing."
>
> 'After the lecture Father got very much excited. The sight of the finely proportioned letters so enormously enlarged, and gaining rather than losing by the process, the enlargement emphasizing all the qualities of the type; his feeling, so characteristic of him, that if such a result had been once obtained it could be done again, stirred in him an overwhelming desire to hazard the experiment at least. Talking to Emery Walker on the way home from the lecture, he said to him, "Let's make a new fount of type." And that is the way the Kelmscott Press came into being—the outcome of many talks between the two men, which had needed just this impetus, this spur of excitement, to turn the desirable thing into the thing to be done. . . .'

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Miss Morris quotes the following extract from Mr. Sydney Cockerell's *Diary* for 1888:

> 'Tuesday, Dec. 10th. Emery Walker called to tell me that W. M. had asked him to go into partnership with him as a printer, but that he had been obliged to decline.
>
> '"Will you go into partnership with me?" he said to Walker; "but mind I shall want to do everything my own way," he added. . . .'

She thus describes how with Walker's help Morris designed the 'Golden' type:

> 'Mr. Walker got his people to photograph upon an enlarged scale some pages from Aretino's *Historia fiorentina*, printed in Venice by Jacques Le Rouge in 1476, and pages of all the more important fifteenth-century roman types: these enlargements enabled Father to study the proportions and peculiarities of the letters. Having thoroughly absorbed these, so to speak, he started designing his own type on this big scale. When done, each letter was photographed down to the size the type was to be. Then he and Walker criticized them and brooded over them; then he worked on them again on the large scale until he got everything right. The point about all this is—though it may be scarcely necessary to dwell on a rather obvious thing—that while he worked on the letters on this large scale, he did not then as is often done with drawings for mechanical reproduction, have the design reduced and think no more about it; it was considered on its own scale as well; and indeed, when the design had passed into the expert and sympathetic hands of Mr. Prince and was cut, the impression—a smoked proof—was again considered, and the letter sometimes recut.'

I will make one more extract from Miss Morris's Introduction for the sake of its reference to one of Emery Walker's many minor interests:

> 'A great part of the decoration of [the Kelmscott Froissart] . . . was to be the coat-armour of those of whom the chronicler treated, and it was to be Mr. Walker's job to look up the heraldry.'

In 1900, as we have seen, Emery Walker joined the late T. J. Cobden-Sanderson in setting up the Doves Press, which took its name from the Doves public-house, a well-known landmark in the University Boat Race. Its type was copied from Jenson's roman type, which is believed to have been first used in the Eusebius of 1470. But before the punches were cut by the

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late Edward Prince, the photographic enlargements of Jenson's letter had to be cleaned from the spreading ink which blurs the outlines of the type on Jenson's printed pages. Moreover, the missing letters of the fount, as well as the arabic numerals, had to be supplied; so that the Doves type is not a mere servile copy of Jenson's. For the first 'experiment' of the Press it was judged well to show the new type in a Latin text, as likely to give a less broken and a more pleasing presentment than does an English text with its somewhat ragged array of short words and ascending and descending letters. The *Agricola* of Tacitus was therefore chosen, and the text as edited by Dr. J. W. Mackail was printed in a small and slender quarto. There are no paragraphs, and the lines had to be set or overrun five times before the spacing was even enough and close enough to satisfy Walker's fastidious eye. Cobden-Sanderson's tract on *The Ideal Book* was the second issue of the Doves Press, and J. W. Mackail's address on *William Morris* the third. These also are quartos, and with the *Agricola* comprise the output of 1901. In 1902 were printed *Seven Poems and Two Translations* by Alfred Tennyson in quarto and, in November of the same year, Milton's *Paradise Lost*. For the greater part of the next three years the Press was engaged in printing the English Bible in five large quarto volumes. It was finished in June 1905. Milton's *Paradise Regained* was printed in the following November. Emerson's *Essays* and the first part of Goethe's *Faust* came out in 1906; Ruskin's *Unto this Last*, Milton's *Areopagitica*, and Carlyle's *Sartor Resartus* in 1907. Browning's *Men and Women* was printed in two quarto volumes in 1908. Mr. Walker withdrew from the Press in 1909. By an agreement with Mr. Cobden-Sanderson it was arranged that he should carry on the Press alone until his death, when the type, punches and matrices were to revert to Mr. Walker, unless he died first, in which case Mr. Sanderson would have succeeded to the ownership. They had been equal partners from the beginning. Mr. Cobden-Sanderson carried on the Press till the year 1917, when he brought it to a close and consigned the Doves type with its matrices and punches to the river Thames at Hammersmith Bridge.

The character of the printing done at the Doves Press is too well known to most readers of THE FLEURON to need detailed description. Being quite *simplex munditiis* and free of any decoration save the plain but beautiful initial letters, pen-drawn by Edward Johnston or Graily Hewitt, it presents at first sight a marked contrast to the work of the Kelmscott Press with its heavy black type and its richly decorated borders and capital letters. But no

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one was more careful than Morris himself to insist that rich decoration of that or any other kind is not necessary to the perfection of the ideal book: he even apologized for it in his own work, suggesting that, as a 'decorator by profession', he could not well help it. In all other ways—in the setting and spacing of the type, in the well-proportioned margins of the pages, in its perfect presswork, fine ink and paper, the Doves Press carried on exactly the high standard established by Morris and Walker at the Kelmscott Press. There were added to it excellences of its own. For instance, the revived Jenson type is more graceful and pleasing than Morris's 'Golden' type; and an admirable feature of the Doves Press books is the use made of massed upper-case letters. I have already mentioned the splendid pen-drawn capital and versal letters, in red and blue and sometimes burnished gold.

Anyone who has had occasion to consult Walker on anything to do with printing knows how that most unselfish and generous of men is ever ready to put his own practical knowledge at the service of all who seek it. Whoever is really interested in good printing may always count on such counsel and help as only one endowed as he is, with knowledge and good taste equalled only by his good nature, could or would give. Others besides myself would gladly and gratefully own that nearly everything that is worth anything in their own practice as printers comes directly or indirectly from his counsel and example. Did my space admit, I might quote many examples of the helpful and practical 'tips' which he is always ready to give. Here is one of them on that close spacing which Morris found to be one of the conditions of the excellence of the best early printing. Walker's rule is 'a thin space or less'; and he recommends that the thick space box in the compositor's case be emptied of its thick spaces and filled with thin.

It was at Walker's suggestion that the printing-classes at the Central School of Arts and Crafts were put under the direction of Mr. Mason, who had been the principal compositor at the Doves Press. Mr. Walker holds that he has done no greater service to printing than this, for the good influence of the School has spread far and wide. For some years past Mr. Walker has been chairman of a Consultative Committee on Printing Schools under the London County Council.

His influence on fine printing, direct or indirect, has been, perhaps, even greater abroad than here in England. When at the beginning of this century the proprietors of the *Insel-Verlag* of Leipzig sought the best models for their books, they went to Walker for lay-outs for the books to be printed in roman character and, by his advice, to Edward Johnston, Graily Hewitt, and

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Eric Gill for their title-pages and lettering. The edition of German classics printed for the *Insel-Verlag* under the supervision of Emery Walker and of Harry, Count Kessler, and under the patronage of the Grand Duke Ernst-Wilhelm, who gave it his name, met with astonishing success, which reacted on the work of other German publishers. It is hard to measure influences and values; but, I think, it may be said with truth that the revival of printing in Germany owes more to Walker than to anyone else for its best and finest features. American printers, too, have acquired good taste and learned good craftsmanship from the same master. Mr. Bruce Rogers, indeed, was already famous as a printer before the year 1917, when he joined Walker for a while at Hammersmith, and before he served for a short but fruitful period as Advisor to the Cambridge University Press. Although both before and since his work has followed other lines than those of the Kelmscott and the Doves Presses, he would, I think, gratefully own how much it is indebted to the inspiration and example of his veteran friend.

Although printing and photo-engraving are the chief of the activities wherein Emery Walker has achieved an eminence surpassed by none of his living contemporaries, the long list of the offices which he has held and of the learned societies to which he belongs shows how the artist in him embraces a much wider range of interests too. Most of them, however, have some relation to the graphic arts. He is a recognized authority on old maps, and is himself an accomplished map-maker. His knowledge of books extends far beyond their printing and illustrations, and in 1924 brought him his appointment at Cambridge of Sandars Reader in Bibliography and Palæography. In that same year the Bibliographical Society made him an honorary member, and he was also appointed a Trustee of the Wallace Collection. He was one of the earliest members of the Art-Workers' Guild, of which in 1904 he was Master. With Walter Crane and some others he founded the Arts and Crafts Exhibition Society in 1888: it was in connexion with the Society's first exhibition that he delivered the famous lecture which led Morris to commence printer. He is a member of the Society of Antiquaries, the London Society and the Walpole Society, and is on the Committee of the Society for the Protection of Ancient Buildings. He is a member of the Athenæum and of the Burlington Fine Arts Club, and an HonoraryForeign Member of The Grolier Club, New York. His home at Hammersmith is the home also of his fine collection of finely printed books. His week-ends are usually spent at the old Cotswold house at Daneway, near Cirencester, where Ernest Gimson had his workshops.

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The Thames 'runs softly' over the punches, matrices and stamps of the Doves fount of type, and I do not know whether Emery Walker will ever carry out his wish to have it cut again. He and Mr. Sydney Cockerell own the magnificent Greek type which Robert Proctor designed after the model of that which Cardinal Ximenes used for the Complutensian polyglot Bible of 1514. Only two books have as yet been printed from it, the *Oresteia* of Æschylus in 1904 and the *Odyssey* in 1909. It would be a fitting crown to Emery Walker's lifelong work as a printer if he would give us, say, the New Testament printed under his direction in Proctor's 'Otter' type.

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TENDENCIES IN GERMAN BOOK-PRINTING SINCE 1914

By Dr. HANNA KIEL

THE development of modern German book-production should not be considered simply as an organic development from its pre-war condition, for it is at once a continuation of and a reaction against the latter. To judge modern German book-printing fairly, a clear understanding of pre-war conditions is essential.

From the beginning of the century to the commencement of the war, interest in printing had become deeper and almost universal. In Germany, men of energy were bent on inventing new styles, regardless of tradition (though their endeavours, we should note, were powerfully influenced by English example); and the work of such private presses as the Doves undoubtedly determined the style of many pre-war German 'éditions de luxe'.

The pre-war revival of printing in Germany was made remarkable by the number of artists who turned their minds to this branch of applied art. Amongst them may be mentioned Weiss, Tiemann, Behrens, Ehmcke, Kleukens, and Koch. They originated ideas which, while not free from extravagance, truly reflected the spirit of the time, though much of their work was marred by a somewhat aloof intellectualism. This revival, however, was not a spontaneous revolution, and achieved no lasting improvement in craftsmanship, even in the direction of its mere technical and mechanical perfection. As a period in the history of German book-production it was characterized by constructive, theoretical and experimental elements, and the printing it produced must be regarded as but a phase, for it manifested itself only in unpractical suggestions, important in their way, but a somewhat unsubstantial foundation for serious enterprise. It should be remembered that the workers of that time suffered from a lack of practical experience. A mental worker may, perhaps, be able to accomplish the reformation of a certain handicraft with more understanding and

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in a shorter time than one acquainted only with technical matters and lacking in imagination and creative power, but without the essential groundwork of technical experience no new and individual style can safely be developed.

The type designers of this first period found themselves in a unique position. Germany, unlike England and France, had a long tradition of the Black Letter, and when roman types were introduced they were a distinct novelty. Type designers and printers were conscious of their release from the Black Letter: the feeling for change was in the air, and led to daring experiments. Only later was it realized that the development of type form is not dependent solely upon free will and personal choice. Even change has its history and its organic growth: its fundamental law is, therefore, to keep in touch with former periods. The subtleties of taste can only be exhibited when all periods are open to us that we may choose the finest models for our efforts at regeneration, not when the imagination is captivated by change for the sake of change. Meanwhile all the attempts and experiences that were made have an interest for us from the historical point of view, if from no other, as necessary and preliminary steps in the progress of the art of the book.

Every art and every product of workmanship can be judged in two ways: from the relative, historical point of view, and from the absolute, critical one. To understand, for instance, the development of German typography, we have to look at *all* that has been produced by it, and therefore at much that is not in harmony with our own actual taste and standards. In this light the pre-war Individualistic period has its importance as a stimulant and as the starting-point of a new style in typography. Its products, though some may seem unpleasant and even ugly if our present standard is applied to them, are nevertheless valuable, and will remain so if judged in their right historical perspective.

Out of this confusion of activity, a number of really fine, even excellent books did emerge before 1914. Above all, the plain and ordinary editions of reputable German publishing houses were and still are first-rate, and have intrinsic merit, though the 'éditions de luxe' of the same years show the danger of unbridled individualism and its transitory value. They are patently inferior to the less pretentious and less expensive books.

This movement at the beginning of the twentieth century, which cultivated the fine and extravagant 'éditions de luxe' for the bibliophile, and books produced through the ordinary trade channels which aimed at accomplishing new forms, came suddenly to an end during the war. At the

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beginning of the war the movement seemed to continue its course, the production of books proceeded on the principles in force before 1914, but during the year 1917 the publication of books meant a constant and desperate struggle against the lack of materials. The problem became, not how to make the finest book, but how to use bad material in the best way. Not the taste and the aims of publishers and artists, but dependence on war conditions, and the restrictions imposed by imperfect material, decided the character of book-production from 1917 to 1920.

As soon as first-rate materials were again to be had, publishers took to their work with renewed zeal. A reaction against the foregoing period manifested itself. Unfortunately good materials, formerly considered simply as a condition *sine qua non* in the making of a book of distinction, now became the primary aim. Instead of matters of course they became matters of importance in themselves, and the best recommendation for a new book. The materials used were held to be of more importance than the printing, nay, even than the contents, as is shown by advertisements which give descriptions only of the high quality and precious nature of the constituents employed. Blind to the intrinsic value of a book, interest was chiefly focussed on its expensive and costly array, and this false taste kept pace with the progress of monetary inflation in Germany. The more luxurious and gaudy an edition, and the higher the price asked for it, the sooner was it exhausted. Books were regarded as simply commercial objects, as mere secure investments. They were no longer bought by the genuine book-lovers of former days: these, as a rule, had become too poor to go on collecting. The object of the book-trade appeared to be to satisfy the vulgar taste of the new rich. Thus it would be useless and ungratifying to resuscitate any of the innumerable 'éditions de luxe' which were issued immediately after the war: it is to be hoped that they will fall into oblivion as quickly as they appeared. The movement was symptomatic of the time in which it occurred and forms the precursor of the present epoch.

In art as well as in history, the transition from one phase to another, though in the end it may show a contrast as great as exists between black and white, will always be more gradual than sudden, passing through many shades of grey. The leading principles of a new style may be discerned in all the transitory gradations. If we compare the latest tendencies in book-production with the pre-war individualistic period, they show a decidedly objective character.

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The interest felt for good materials, though often of a speculative and vulgar kind, was a help in arriving at a better insight into the relations between style, craftsmanship and material. The same positive tendencies which characterize our modern industrialized era force themselves into printing. Typography being an applied and not a free art, is closely connected with advertising, and so modern German printing has been strongly influenced by certain conventions adopted in advertising. A good deal of attention has always been paid to German jobbing printing, and in its more simplified and accomplished forms it has now reached a high standard, and is having considerable influence abroad.

Interest in printing in Germany is not confined to the designing of new types, the printing of fine books and the publication of a large number of books on the æsthetics and history of printing, but is also shown by the existence of all kinds of technical periodicals and journals, and their number denotes how much in demand these are. The average is surprisingly good. Most of the problems of typography, of bookbinding, of the use of materials, of technical and æsthetic education, of bibliophilism, etc., are discussed and illustrated in them. Special supplements are issued, and the aims and achievements of other countries earnestly studied and discussed. A few of these technical journals may usefully be mentioned. The *Archiv für Buchgewerbe und Gebrauchsgraphik*, published by the German Buchgewerbeverein, in Leipzig, is an outstanding example. *Offset - Buch- und Werbekunst* offers its readers interesting and copiously illustrated essays concerning new methods of reproduction and discusses technical problems, and advertising. *Die Bücherstube*, issued every second month in Münich, is of particular interest, and contains articles on the collecting of books, bibliography, and other subjects appealing to bibliophiles; this publication is remarkable for the excellent settings of its advertisements. Klinkhardt and Biermann, of Leipzig, publish a monthly periodical, *Monatshefte für Bücherfreunde und Graphiksammler*, devoted to the Book and Graphic Arts.

The production of books falls into two main categories: those that are illustrated or decorated and those that rely purely on the arrangement of type. Some of the more recent art publications deserve special mention. Such books are now set in roman types, and for the most part usually contain collotype illustrations of high technical excellence. In this connection the publications of the Marées-Gesellschaft under the enterprising direction of Julius Meier-Graefe have become world famous.

A large number of special books illustrated by contemporary artists are

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now issued annually. In recent years it can be said that commendable taste and common sense have been shown in selecting the process for reproduction. It is also noticeable that there are signs that sincere efforts are being made to achieve some harmony between the type and process used. Woodcut illustrations are generally accompanied by a fat-faced type; more elegant characters are used with etchings. Artists are achieving a greater understanding of the book as a unit: the book which relies for effect on good setting is more and more appreciated; modern methods of illustration are tending to conform to the discipline of type. With the progress of offset printing, it is noticeable that lithographic prints in black and white, or a few light colours, are rising in favour as decorations of the fine book.

In considering books which owe their merit to typographical beauty only, it is essential to review the work of the Private Presses. Of these the Bremer Press deserves first mention, for its work is well known far beyond Germany. The special type designed by its director, Dr. Wiegand, is an Italianate roman, and cut by Stempel's best type-cutter. The titles and initials of all its books have been designed by Johnston's pupil, Anna Simons. Some, perhaps, will think the uniform character of the Bremer books a little monotonous, but they reach such high quality in matters of detail that they must always be specimens of first-class book-production. Dr. Wiegand has recently added a Greek type to his Press, which has been used in a magnificently printed and monumental edition of Homer's *Iliad* and *Odyssey*. The Press founded in 1922 a publishing branch in order to further its typographical aims and increase its influence. A semi-literary journal is published, edited by Hugo von Hofmannsthal.

The 'Officina Serpentis', established in 1911 by Tieffenbach, is comparable to the Vale Press, being almost entirely a reflection of its founder's personality. He is his own publisher, type-designer and printer. In contrast to other German book-artists, he has been influenced more by the Kelmscott Press than by the Doves. His own type is based upon that used for Schoeffer's Bible, and was first used for the *Pervigilium Veneris* as in some sort a reply to the Doves Press edition of the same text. The initials and other decorations, though homogeneous with the type, are too archaic in character for use to-day. Tieffenbach's books do not vary; the technical work, however, is always successful, especially the clear beauty of the red and black printing-inks (Fig. I). In 1921 he printed two editions in a Greek uncial type of the fourth century, which had been cut in the middle of the last century by the philologist Tischendorf for a facsimile reprint.

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The brothers Kleukens continue their work which they began in 1907 at the 'Ernst-Ludwig-Press', in their well-tried and austere classical style. In 1919, Christian Heinrich Kleukens also started a press called 'Kleukens-press', and has printed, on a hand-press, several interesting books, using the same roman types (by Kleukens) which are used at the Ernst-Ludwig-Press. The Kleukens Press books are simple and dignified.

Professor F. H. Ehmcke is well known as the founder of the Rupprecht Press, which he still controls. All the books of this Press have been hand printed. Professor Ehmcke has used different types designed by himself and the Rupprecht Press books are interesting as showing a dexterous use of these types, which in the hands of other German printers have sometimes suffered misuse.

The handprints of Ernst Engel, printed with different types cast by Klingspor's foundry, deserve special notice for their excellent craftsmanship and variety of layout. Engel was formerly manager of Klingspor's printing office, and the elegant type-specimen catalogues of this firm are mostly his work.

One of the oldest German hand-Presses is the 'Janus Press', which was started in 1907 by Dr. Carl Ernst Poeschel. All its books are printed in types which Walter Tiemann has designed for the press. Of the three publications issued after the war, an edition of *Diotima Letters to Friedrich Hölderlin*, decorated with initials by Tiemann, is the most pleasing.

To pass to books produced through the ordinary channels of book-production, an important activity is that of the Insel Press, which, since 1921, has published standard works of authors of the Insel-Verlag. The books are printed by Poeschel with a gothic type discovered in England and recast from the old matrices before the war. Fig. III shows a page of its second issue, 'Poems', by R. A. Schroeder, and is a good example from which to observe the special characteristics of this type. It is a sign of the times that publishers are now entrusting their most expensive projects to the best trade printers. Poeschel prints the Insel Press books, while the books of the 'Argonautenkreis', of R. Weissbach (Heidelberg), are all printed by Drugulin at Leipzig. Hegner is the printer and creator of the numerous Avalun Books which have been issued during the last few years. If we compare the first volumes of this series with the later ones, a great advance in quality and style is apparent, and we have the best of proofs that, after all, it is the printer who makes the book. The best books in the sixteenth century were those whose printer was the publisher also. In Germany, of recent years,

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book-production has been vitalized and recalled to life by men who were their own printers and publishers. It must be recognized that this happy state of affairs is not always attainable, but it is being gradually realized that the closer the contact between publisher and printer, the higher is the standard of book-production likely to be. Hegner began as a publisher and issued a number of small volumes. They are mostly printed in an original roman type of Walbaum's, a type which became one of Hegner's favourites when he joined the ranks of the printers. (Fig. V.) His work is not striking, but always full of character, and from the beginning he took a high place among German typographers, and has never lost it. As a curiosity only, a bold sans serif type may be mentioned which has been used by Hegner, the punches of which were cut by Mendelssohn, by whose name the type is known.

No survey of modern German, or for that matter European printing, would be complete without mention of Dr. Carl Ernst Poeschel. Poeschel was able to study printing in England with Cobden-Sanderson and Morris, and his work has now long been famous for its high standard of production, both by hand as well as by machine. To-day, Poeschel's style is so magnificently balanced that it is already classical, and the father of a new tradition. It is no exaggeration to say that half of all the beautiful books printed in Germany during the last ten years have been printed by Poeschel. His press has a rich collection of ancient and modern types. Fig. VII shows the Winckelmann-Antiqua, so called because it was first used in an edition of some unknown letters of Winckelmann from the collection of Dr. Kippenberg (1921). The Winckelmann-Antiqua, however, was designed by Poeschel himself. The page shown herewith is from an edition of Goethe's *Prometheus*, printed by Poeschel with the Winckelmann-Antiqua for the Euphorion Verlag. The dramatic arrangement of the type shows in the most impressive way its classic shape, amazing for its simplicity and beauty.

The director of Drugulin's printing house, Professor Hadl, has awakened new activity at Drugulin's. Amongst other achievements to his credit is a roman type of classical form. The specimen page of Pliny's letter gives an impression of the effective full-faced character which, in the proportions of its fat and hair-lines, resembles in some ways Bodoni's style. (Fig. VIII.) The Drugulin Press has an abundant collection of the best ancient types and a very important stock of all kinds of Oriental and Asiatic types. An interesting series of small volumes is in active preparation with specimen pages set in different characters, which, when finished, will represent a

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complete catalogue of Drugulin's printing material. The books printed by Drugulin are not only remarkable for the good types used, but also for the successful arrangement of every detail of their typography. We need only mention the well-known series of the 'Drugulin-Drucke', which, before the war, was printed for Ernst Rowohlt Verlag, and which even to-day stands as a model for the ideal inexpensive book.

The specimen pages reproduced with this article have been chosen without prejudice. They have been selected from a large number of examples, but if they are carefully examined, a certain similarity of intention asserts itself, for in some ways they are all manifestations of the same mentality. They show the desire to create a new and positive printing style and to regain the standard of craftsmanship of past centuries, also the wish to adapt themselves to modern demands. Modern German taste has its special direction, its special aspect, not only in book-production, but in every branch of art and industry. We see the same style reflected in architecture, in furniture, in pottery, and last, but not least, in books. And this unity in art-production is a proof that the present tendency of book-design is neither an accident nor a caprice, but an organic and logical development. German applied art has an inclination towards a new classicism, and the tendencies in modern German book-production may also be called classical. The first flourishing period of typography, in the fifteenth and sixteenth centuries, may be considered as the first period of classical printing-art, if we judge it by the quality of its products. But if regarded from a stylistic point of view, it might better be called the archaic period, contrasting it thus with the classicism in the eighteenth and at the beginning of the nineteenth century. In England to-days interest is still, with some exceptions, focussed on the high standard of work of the fifteenth and sixteenth centuries. Germany, on the other hand, applies herself with increasing exclusiveness to the typographical style of the classical time.

The types of Bodoni, Didot, Fleischmann, Unger and Walbaum are in vogue everywhere. The original roman type of Fleischmann is still Hegner's greatest weapon, and in addition he has a rich assortment of Walbaum types. Drugulin is known for exquisite printing materials of the classic period. Unger's first cut 'Fraktur' (German) type, formerly left unnoticed, is used continually to-day for special editions. (See Fig. VI.) Modern types even are assimilated to the classic style. (See Figs. VII and VIII.)

Every fashion has, of course, its danger. But this tendency to classicism in modern German typography is to be welcomed as being a healthy

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reaction against the individualism of the pre-war epoch. No stylistic period is more simple and natural and less extravagant than the classic, and though it is declining to a certain uniformity, no better model could have been found for Germany. Uniformity here will be an advantage and the best counterbalance against individualistic exaggeration. For the moment the right way has been taken and the fruits of the present labour must be considered as a success, and a positive success, not a success only in relation to former endeavours. Individualism and tradition are now hand in hand, and we can look upon the future with confidence, for the lessons taught by pre-war experiments will not lightly be disregarded.

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Lobgesang.

Da! Schon naht der Tag der Feier,
Auf, beginnt den Lobgesang!
Töne drein, geweihte Leier!
Hall' am Felsen, Wiederklang!
Aphroditens Hauch durchdringe,
Bis zur leeren Atherflur,
Wo die letzte Sphäre klinget,
Jeden Puls der Weltnatur.
Ewig webt er, fort zu nähren
Jene wunderbare Kraft,
Die durch Zeugen und Gebären
Ewig neue Wesen schafft.
Morgen liebe, was bis heute
Nie der Liebe sich gefreut!
Was sich stets der Liebe freute,
Liebe morgen, wie bis heut!
Wie die Braut an Hymens Feste,
Prangt durch sie die Frühlingsflur.
Blühte ziert des Baumes Äste,
Wie Rubin die Perlenschnur.

Fig. I

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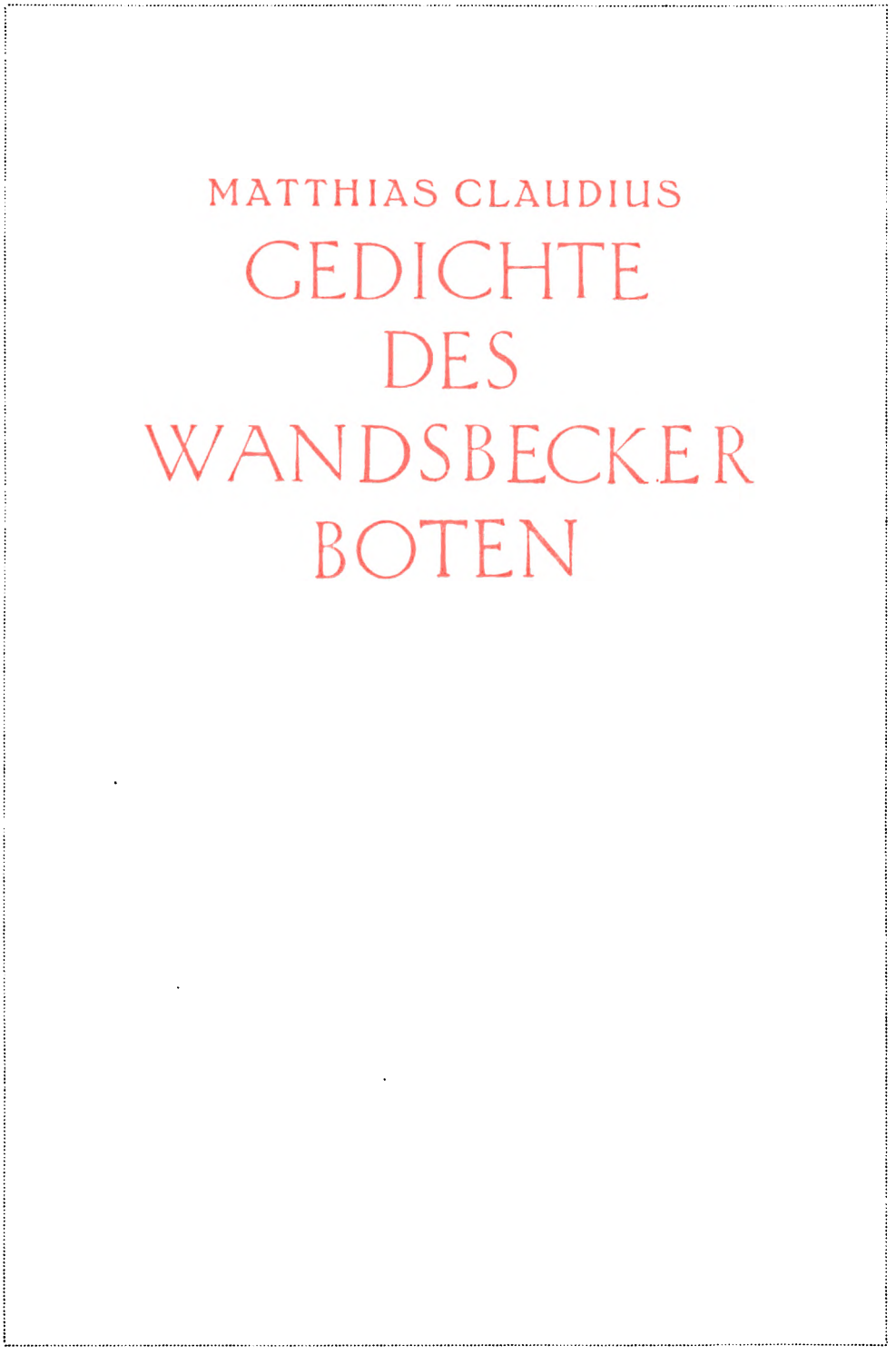

Fig. II

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IRACUNDA FULMINA

Nun die Liebe rings gestorben,
Laß noch ein Veilchen mir den Traum,
Denn ich – ach, – besaß es kaum,
Was, Dir
Befriedet,
Ich
Erworben.

Du, Du weißt es, wie ich brannte,
Versengt von sehnlicher Begier;
Ganz aus Gnaden gabst Du mir,
Daß ich
Mich selbst in
Dir
Erkannte.

Traum der königlichen Tage, –
Versiegelst Du das goldene Buch,
Kehrt Dein Segen sich in Fluch,
Nimm Dir,
Was Dein ist,
Ich
Entsage.

Fig. III

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ELLE FAISAIT DE LONGUES VISITES à Missirilli, qui lui parlait comme il eût pu faire si vingt personnes eussent été présentes. Un soir, après avoir passé la journée à le détester et à se bien promettre d'être avec lui encore plus froide et plus sévère qu'à l'ordinaire, elle lui dit qu'elle l'aimait. Bientôt elle n'eut plus rien à lui refuser.

Si sa folie fut grande, il faut avouer que Vanina fut parfaitement heureuse. Missirilli ne songea plus à ce qu'il croyait devoir à sa dignité d'homme; il aima comme on aime pour la première fois à dix-neuf ans et en Italie. Il eut tous les scrupules de l'amour-passion, jusqu'au point d'avouer à cette jeune princesse si fière, la politique dont il avait fait usage pour s'en faire aimer. Il était étonné de l'excès de son bonheur. Quatre mois passèrent bien vite. Un jour, le chirurgien rendit la liberté à son malade. Que vais-je faire? pensa Missirilli; rester caché chez une des plus belles personnes de Rome? Et les vils tyrans qui m'ont tenu treize mois en prison

Fig. IV

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ICH GING NACH CENEDA. ES VERGINGEN NICHT zehn Tage, daß die Vorsehung, sozusagen, meinen Sieg krönte. Es waren zwei Lehrstühle der schönen Literatur in Treviso, einer sehr ansehnlichen und gebildeten Stadt des venezianischen Staats, unbesetzt, welche mir und meinem Bruder angeboten wurden. Wir beide nahmen sie mit großer Freude an. Er entsagte einer einträglichen Anstellung als Sekretär in einem sehr angesehenen Hause zu Venedig, bloß um das Vergnügen zu haben, bei mir zu sein. Meine Freude, endlich meine schändlichen Fesseln abgeschüttelt zu haben, läßt sich nur schwer beschreiben, und als solche sind sie mir jetzt wirklich erschienen. Diejenige, die mich während voller drei Jahre beständig angekettet hatte, die ich auch noch in der Entfernung nicht vergessen konnte und noch feurig liebte, warf sich wenige Tage nach meiner Abreise einem neuen Geliebten in die Arme und war überdies noch so gewissenlos, mein Leben in Gefahr zu bringen und mich einem verworfenen Nebenbuhler in die Hände liefern zu wollen, um ihn dadurch zu überzeugen, daß sie mich nicht mehr liebe. Sie war gewohnt, mir von Venedig aus alle Tage zu

Fig. V

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icherlich ſeid ihr ſchon einmal in eurem Leben einem jener ahnungsloſen Toren begegnet, die der Prieſter mit Haſenöl getauft hat und die nichts weiter können, als ihr Brot vor fremder Tür erbetteln. Sie ſind wie Kälber, die auf ihrem Weg zum Stalle irre liefen. Mit großen Augen und offenem Munde ſchauen ſie ſich, als ſuchten ſie etwas, nach allen Seiten um; doch was ſie ſuchen iſt im Land nicht allgemein genug, als daß man es auf der Straße fände; da es nämlich nichts anderes iſt als Geiſt.

Peronnik nun war dieſer armen Toren einer. Bei ihm mußte Chriſti Barmherzigkeit an Vaters und an Mutters Stelle treten. Er ging ſeinen Weg weiter und wußte nicht wohin. Hatte er Durſt, ſo ſuchte er ſich einen Brunnen. Hungerte ihn, bettelte er um Brotkruſten bei den Hausfrauen, die er vor ihren Türen ſtehen ſah. Und war er ſchläfrig, ſuchte er ſich einen Schober Heu und grub ſich dort ſein Bett wie eine Eidechſe.

Im übrigen trug ſich Peronnik nicht allzuſchlecht für ſeinen Stand. Er hatte eine Leinenhoſe an, der ſonſt nichts als der Boden, ein Wams, dem nur ein Ärmel fehlte; und auf dem Kopf ſaß ihm die Hälfte einer Mütze, die ehmals neu geweſen war. Auch pflegte er, wenn er gegeſſen hatte, aus voller Kehle eins zu ſingen und Gott am Abend und am Morgen Dank zu ſagen, weil er ihm gar ſo viel aus lauter Gnade ſchenkte.

Ein Handwerk hatte Peronnik niemals gelernt. Indeſſen, zu gar manchen Dingen war er geſchickt genug. Er hielt ſo oft ein

Fig. VI

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ZWEITER AKT

AUF OLYMPUS
JUPITER · MERKUR

MERKUR

Greuel – Vater Jupiter – Hochverrat!
Minerva, deine Tochter,
Steht dem Rebellen bei,
Hat ihm den Lebensquell eröffnet
Und seinen lettnen Hof,
Seine Welt von Ton
Um ihn belebt.
Gleich uns bewegen sie sich all
Und weben, jauchzen um ihn her
Wie wir um dich.
Oh, deine Donner, Zeus!

JUPITER

Sie sind! und werden sein!
Und sollen sein!
Über alles, was ist
Unter dem weiten Himmel,
Auf der unendlichen Erde
Ist mein die Herrschaft.
Das Wurmgeschlecht vermehret
Die Anzahl meiner Knechte.

Fig. VII

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C. PLINIUS

TACITO SUO

S.

Petis, ut tibi avunculi mei exitum scribam, quo verius tradere posteris possis. Gratias ago; nam video morti eius, si celebretur a te, inmortalem gloriam esse propositam. Quamvis enim pulcherrimarum clade terrarum, et populi et urbis memorabili casu, quasi semper victurus occiderit, quamvis ipse plurima opera et mansura condiderit, multum tamen perpetuitati eius scriptorum tuorum aeternitas addet. Equidem beatos puto, quibus

Fig. VIII (*reduced*)

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BASIVM IX

Non semper udum da mihi basium,
Nec juncta blandis sibila risibus,
Nec semper in meum recumbe
Implicitum moribunda collum.
Mensura rebus est sua dulcibus,
Vt quodque mentes suavius afficit,
Fastidium sic triste secum
Limite proximiore ducit.
Quum te rogabo ter tria basia,
Tu deme septem, nec nisi da duo,
Vtrumque nec longum, nec udum:
Qualia teligero Diana
Dat casta fratri, qualia dat patri
Experta nullos nata Cupidines;
Mox e meis lasciva ocellis
Curre procul natitante planta:
Et te remotis in penetralibus,
Et te latebris abdito in intimis:
Sequar latebras usque in imas,
In penetrale sequar repostum:
Praedamque victor fervidus in meam
Vtrinque heriles injiciens manus,
Raptabo, ut imbellem columbam
Vnguibus accipiter recurvis:
Tu deprecantes victa dabis manus,
Haerensque totis pendula brachiis,
Placare me septem jocosis

Fig. IX

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NEUNTER KUSS

Nicht immer schmilz in thauigen Küssen hin,
Und lächle nicht so lockend beym Zungenspiel,
Nicht immer hänge, mich umstrickend,
Glühend und sehnend an meinem Halse.
Ein ewig Ziel ward jeglicher Lust gesetzt,
Daß, was den Geist in süßeren Taumel reißt,
Auf kürzerm Pfad des Überdrußes
Trauriges Schattengewölk herbeyführt.
Wenn um neun Küß' ich lüstern dich angefleht,
Verweigre du mir sieben, und zwey nur gieb,
Und beyde weder lang noch thauig:
Wie sie dem bogenumklirrten Bruder
Die keusche Luna, oder dem Vater sie,
Unkundig noch der Liebe, die Tochter beut:
Muthwillig fliege dann von hinnen,
Schwebendes Ganges, aus meinen Augen.
Und dann verbirg im fernsten Gemache dich,
Und dann versteck' im dunkelsten Winkel dich;
Bis in den dunkeln Winkel werd' ich,
Werd' in das fernste Gemach dir folgen,
Und, siegestrunken, dich mit gewaltgem Arm
Umflechtend, meines Kampfes ersehnten Preis
Ergreifen, wie die zarte Taube
Dräuendgebogene Geyerklauen.
Du streckst besiegt die flehenden Arme aus,
An meinen Nacken hängest du schmeichelnd dich,
Und hoffest, Thörinn, nun mit sieben

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ON THE WORK OF BRUCE ROGERS

By FREDERIC WARDE

NEARLY a decade has passed since Mr. Bruce Rogers last came to England, his position among the foremost living typographers already established within the circle of those who talk about printing. In the intervening years the coming of peace has widened this circle with extraordinary rapidity. Men's thoughts, tired of the clumsy businesses of death, have turned gratefully to those forms of Art where minute differences, fine details, may be handled with precision and made to seem important. None of the arts is more concerned with minutiæ than is book design. From the proportionate weight of the smallest type-face to the plan of the binding, there is no least detail which can be altered without changing the colour and feeling of the whole work, and typographic criticism, especially of the more speculative kind, is at its best and most fruitful upon some apparently microscopic point. Whether or not this fact may explain the growth of post-war interest in the study and collection of fine typography, the truth remains that general interest was never more lively, students never more admirably intent on present-day work. Collectors, newly started on the hazardous task of selecting modern examples, are learning to back their own judgement; but at the first they find it best, like all other cautious connoisseurs, to 'play safe with the classics.' Mr. Rogers, therefore, finds himself prematurely an old master, with a larger number of admirers than has followed a book designer, as such, for a long time. What fame he had before the war has increased with the number of the instructed; what influence his methods had upon contemporaries—and it has been sharply traceable—has become far more important now that there are so many more printers aspiring to the level of his work.

Those who have played the most effective part in making the thistle mark and the imprint 'B R' known in auction rooms and sales catalogues are amateurs of two kinds. There is the student of typography, who has found that each volume thus marked offers legitimate yet audacious points of com-

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parison with some historical manner of printing, thus subtly challenging his learning and his taste. And there is the bibliophile, who finds the same fascination in a collection of Rogers imprints as he would in the company of some one who could play faultlessly upon fifteen instruments; it is this type of admirer who dwells upon the range of style in the master's work, as though his versatility were almost a freak of nature rather than the normal working of a mind nicely balanced between sympathy and intolerance. Numerically this last class makes up a very large proportion of Mr. Rogers' public, so we are not surprised to find his reputation resting in the main upon certain books which have become classics in that sort of typography we call 'allusive' (in that the design alludes to, or even quotes from, some historic style). Given a piece of literature, preferably dating from a past age, the object of the graceful game is to create for it the most appropriate possible setting without falling into any archaisms which would distract the reader. Of such are most of the Riverside Press Editions designed by Mr. Rogers, as well as many of the more elaborate limited editions which he has produced since their time. In fact, the sort of book which he has been asked to print has been, in almost every case where great pains could be taken with the production, one where a certain powdering of antiquity was plainly called for. Given a book on *Franklin and his Press at Passy*, the designer can only accept one historical manner of type-arrangement and set himself to surpass his models in adroitness, if the book is to have any distinction at all. To give it a dress which Franklin would have thought unpleasant or strange would be officious.

But to take Mr. Rogers purely on the valuation of the student and amateur is to rate him as little more than a designer of historical costumes for books, and to ignore the twofold contribution which he has made to fine modern bookmaking. Certain qualities of his work are important to the practising printer quite apart from any supposed relation between an author and a type design. There is a third class of 'B R' collectors, the men who are concerned in the possible evolution of a modern style through their own efforts. Such a one will want to own the Grolier Club *Pierrot of the Minute* because he alone, from practical knowledge of the craft, can appreciate the mechanical deftness of the work. If he cannot explain the casual felicity of the whole book, he can at least single out each evidence of technical mastery. In a time of impetuous and not over-meticulous artisanship the mere sight of such a piece of work has an effect at once humbling and provocative to those who are capable of analysing its merits. Unfortunately, the *Pierrot* is found only on the shelves of three hundred biblio-

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philes who subscribed for it. However few are the printers who affect in any way the general level of typographic style, few of these few have been able to examine this book in detail. Hence such museum pieces are of less direct importance than they otherwise would be. There has been, however, a new direction in Mr. Rogers' work in the last few years which has given his contemporaries at least a hint toward a novel and individual manner. He has been conducting experiments, quite as often upon trade editions as on limited reprints: experiments whose object, quite apart from any 'period' considerations, is to produce new effects from new combinations of actual working material that any printer may possess. The importance of these essays, and the probable direction of Mr. Rogers' future development, may be more clearly gauged after an examination of his past interests and work.

Those who know him find that his creative curiosity, what may be called his manual wit in attacking technical problems, is not confined to the making of books and broadsides. The same ingenuity distinguishes his ex-libris, which are so little known, the tooled bindings on which he experiments, and, perhaps most characteristically, on an occasional ship-model which he builds and rigs with scrupulous cunning. This nimbleness of hand and judgement is, indeed, common to artificers of all times and countries. Perhaps the only trait in Mr. Rogers which can be called definitely national is that twist of American temperament which is somewhat inconveniently called humour. If this dry and restless mockery could be spelled 'humor' in its native fashion, there might be less danger of confusing it with the more complacent European variety. It is a sort of critical whimsy: there is little cheer in it and no cheerio, but there is instead a robust and sardonic inventiveness which will always goad on and freshen the creative worker. It is at its salt-and-bitterest in New England; but in transit to the middle west it has become mellower, the scepticism combines with a certain sympathy, and the combination may produce a Mark Twain or a Booth Tarkington. Especially, in that region, does the state of Indiana seem to have a stimulating mental climate. In any group of American great or well known will be found an amazing, an incredible proportion of Indiana-born. Mr. Rogers qualified for this distinction in the town of Linnwood, which is now a part of the city of La Fayette. Some of his ancestors had come overland as pioneers from Virginia in the hazardous days of the prairie-schooner: they were sportsmen and wilderness breakers, and like their descendant they had no affection for cities and no particular enthusiasm for continuous social contact with their fellow men. From his father Mr. Rogers learned to

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develop an inherited talent for drawing and penmanship, so that when he entered Purdue University at sixteen he was prepared to make the most of advanced courses in draughting and decorative design. He decided to become an illustrator, and in order to gain experience he worked on the staff of several undergraduate publications. Even at that time the arrangement of type on paper was of strong interest to him. He tells of bringing home from the library several volumes of the works of the earliest and most interminable American novelist, Charles Brockden Brown, simply because the printing and binding of that particular edition seemed so pleasant to him. He would open and handle the books, turning the crisp leaves; had the text been less turgid he would even have read it, as a final tribute to typographic merit.

In the year of his graduation, 1890, plans were already being made in England for the establishment of the Kelmscott Press. William Morris, a giant with a plough, was turning up fresh soil under the dry technicalities of printing. All definitions had to be reconsidered, and what is more important, reworded in such simple and vigorous terms that the general public found itself able to argue about the essentials of good printing and to use this new vocabulary to rebuke feeble work. When the young Rogers became an illustrator on the *Indianapolis News* he had heard nothing of this subversive movement, but he had realized, however, that illustration was interesting to him only as a means of beautifying books. The rapid fire sketching demanded in newspaper work was distasteful to him, and after a year of it he resigned and returned to La Fayette, to spend some time in landscape painting. This avocation was to provide him throughout his life with a record of the various outdoor aspects of countries where he has lived, and in his paintings he has put down for his own delight the contours of hills and seashore, where he feels most at home.

Upon his return to Indianapolis as a general draughtsman, he made the acquaintance of Mr. J. M. Bowles, the founder of a quarterly, *Modern Art*, which was one of the first American reflections of the Arts and Crafts movement. Mr. Bowles had some of the Kelmscott books and showed them to Mr. Rogers, to whom they came as a revelation. He has said that upon seeing Morris's printing his whole interest in book-production became rationalized and intensified. He abandoned the prevalent idea that a book could be made beautiful through the work of an illustrator alone, and determined instead to use that curiosity he had always felt as to type and paper, toward a study of the physical form of printed books. Naturally anything which could so thoroughly satisfy his eyes as *The Golden Legend*

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would have an effect, however transitory, on his effort. While still in college he had lettered one or two title-pages for Thomas B. Mosher, and in 1895 the name, Bruce Rogers, appears for the first time in a colophon, as designer of a few insignificant decorations for one of Mr. Mosher's publications—A. E.'s *Homeward Songs by the Way*. A better opportunity to express his new opinions came when Mr. Bowles undertook the production of R. B. Gruelle's *Notes on the Walters Collection*. In this catalogue, published also in 1895, in addition to designing the title-page, initials and chapter headings, he had a hand in proportioning the page and margins. Set in that bold and humourless type known as 'Bookman,' the page preserves its 'unity' (the word was a battle-cry!) in the decorations, which were stolid in themselves, but bold and simple enough to support the colour of the whole.

Modern Art gained popularity and lost money until it was subsidized by a wealthy firm of 'art publishers,' L. Prang and Company, of Boston, who in 1895 induced Mr. Bowles to edit the quarterly in that city. Mr. Rogers, who had been a contributor from the first, followed not long after. His work in Boston was divided between designs for the magazine and private commissions, with considerable time left free to investigate the ways of printers and publishers with whom he came in contact. He could hardly have adventured in a more favourable time or place than in this lively and curious city. Mr. Updike's Merrymount Press was beginning to attract wide attention for the quality of its work, several other printing houses were eagerly testing the new theories, and across the river at Cambridge the Riverside Press enjoyed a unique reputation in the production of trade editions, due mainly to the sound practice and high standards of its founder, Henry O. Houghton. Not long after the latter's death, Mr. Rogers became acquainted with Mr. George H. Mifflin, Houghton's junior partner and successor, who was anxious to build in the new manner over the foundation of fine workmanship which the Press already had. In the young designer he found a fellow enthusiast whose ideals in some degree corresponded to his own. So Mr. Rogers joined the Riverside Press, where for the next four years he was occupied with the production of trade editions as well as with the design of the book advertisements which appeared in *The Atlantic Monthly*. It was, under Mr. Mifflin's encouraging guidance, a most valuable education in the mechanics and technique of book printing, for the workmen in that ivy-covered building were as proud of the Houghton tradition as they are now of the Rogers.

Finally a special department for the production of fine limited editions

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was created and placed under Mr. Rogers' supervision. Every resource of the institution was at the disposal of this department, which was promised sufficient funds for a multitude of experiments in the nuances of typography. With this incentive, one which is sufficiently rare among commercial enterprises, he started confidently to work. The first of the series known as the Riverside Press Editions was *The Sonnets and Madrigals of Michelangelo*, published in 1900. The book shows how well its designer had profited by his period of training: it is a piece of discreetly gay printing in Caslon italic; the design of the book speaks from the general period of time which gave us the sonnets, not loudly or affectedly, but tactfully, as a good chairman setting the audience in the right humour for the next speaker. The next four years of the new Houghton Mifflin department were crowded with activity. Before the end of 1903 no fewer than nineteen books had appeared, each subject having been expressly chosen to 'allow of an individual style of typographic treatment.' Allusive typography in its more brilliant and subtle forms was, after all, a new thing then. One suspects Mr. Updike, if not of having invented it, at least of having found it in the nursery and left it in the drawing-room. There can be no doubt of the influence of the Merrymount Press and its brilliant director upon Mr. Rogers, not only during the 'nineties while Mr. Updike was engaged in his more daring experiments, but also later while he was issuing as a publisher *The Humanists' Library* for much the same type of reader as that which supported the special book making at the Riverside Press. The advice and encouragement which Mr. Updike always offers to the student were particularly valued by his friend in Cambridge.

The Riverside Press Editions probably owed their immediate and remarkable effect on a section of the reading public to the policy of 'individual treatment' mentioned above. Book-lovers, their tastes stimulated by the founders of semi-private presses in England, had begun to weary of the succession of vellum-bound quartos in one home-made type, which seemed to be the usual product of their presses. These new editions did not form a 'set' or even, through any physical similarity, a series. It was partly the unexpectedness of each new format that from the very first exhausted almost every edition before the date of publication. The work of the Department of Special Bookmaking has been reviewed by several hands in considerable detail. Mr. Alfred W. Pollard in particular has given us so discriminating an account of this period in the designer's activity that later comment, except for the purposes of summary, is unnecessary. Several items should be

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mentioned here as being of special importance. The second book to appear in 1900 was *The Rubáiyát of Omar Khayyám*, a work which, like *Aucassin and Nicolete*, had been issued from nearly every private press that took itself seriously. This particular edition marks the first use after many years of the Brimmer type, a transitional face of great vigour (listed on the records of the Bruce Type Foundry as a private face cut at an unknown date by one Simpson), an obsolete fount of which Mr. Rogers had discovered in the obscurity of the composing-room at Riverside. The American Type Founders was commissioned to make matrices and cast the type specially for the Press, and to cut special swash capitals for the italic after Mr. Rogers' design. Brimmer was used in at least one book a year during the time that Mr. Rogers was at Cambridge.

But the Press was not devoting itself entirely to the production of slender octavos. The project of printing the *Essays* of Montaigne in three folio volumes had been considered from the first, and in view of the imposing scale of the work it was decided to have a special type cut for it which would have boldness and distinction in as large a size as sixteen-point. Mr. Rogers went back, in the healthy fashion of the time, to the Jenson letter. He drew from it a design eminently fitted to its purpose. Montaigne type has been used (not by Mr. Rogers) upon coated paper, which makes it look pedantic and uninteresting; properly inked and printed, it is both graceful and dignified. A trial fount was used first in 1902 to print Sir Walter Raleigh's account of *The Last Fight of the Revenge at Sea*. This was the first Riverside book printed on a hand-press; it may, however, be noted that the old Adams platen presses used on many of the other editions approximated the motion and results of the hand-press. A woodcut after Howard Pyle on the title-page of the Raleigh book showed the first work of an illustrator coming to the aid of the typographer; in this case the vigorous renaissance woodcut border which surrounds it, and the massed weight of the Montaigne type on the text page support it effectively. But in the case of Spenser's *Prothalamion and Epithalamion*, printed in the same year, the book is only weakened by the vignettes and headpieces of the mural painter, Edwin H. Blashfield, which were reproduced in photogravure. Mr. Rogers continued to experiment with the Montaigne fount until the last volume of the *Essays* had been set in 1904. He was not entirely pleased with the face as it appeared after many experiments. In a way, the punch-cutter had done his work too well; Mr. Rogers decided that there had been too much 'improvement' over the

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original, and he resolved to return to Jenson at some later time for more direct inspiration. Meantime the Montaigne was used in an edition of Boccaccio's *Life of Dante*, a simple and stately book, and later on in 1908 appeared in the duodecimo *Banquet* of Plato. In spite of the fact that the type was cut for use on a large page, its use in the short lines and small pages of the latter book is unexpectedly pleasing. The book cannot, perhaps, be read as fast as if the line were longer or the type smaller; but to put this forward as an objection is to imply that the reader is capable of following Plato's reasoning as swiftly as his eyes could skim the line. The value in this particular edition lies not in the fact that it can be read rapidly, but that it presents the text in a manner just sufficiently unusual and impressive to command and direct attention. No decoration is used.

The first book done at the Press in black-letter was *The History of Oliver and Arthur* (1903), in which Priory Text and woodcuts reproduced in facsimile from an early edition, combine to give a studiously historic appearance to the work. Far more sprightly is the use of a French *lettre bâtarde* in Chaucer's *Parlement of Foules*, which appeared soon after, and in *The Song of Roland* (1906), which is now the most sought for of all the Riverside Press Editions. In this last book the decorations were printed from line blocks and coloured by hand in imitation of a series of stained-glass roundels in the Cathedral of Chartres, a touch of romanticism which pleases the collector as much as do the marginal notes, which are printed in *civilité* and look surprisingly like the faded holograph comments of some sixteenth-century owner. These three books constitute the only Riverside experiments in mediævalism, and none can be said to be as grateful to the eyes as the three books in the classic style which were also appearing during this time. These three were set in Brimmer, the first and third being in italic. The second, Plutarch's *Consolatorie Letter or Discourse*, has for its only decoration a photogravure, on the title-page, of an Attic stele. The *Georgics* of Virgil and the *Idylls* of Theocritus are accompanied by wood-engravings by Mr. Lamont Brown, some after drawings by Mr. Rogers and some after antique gems and seals. In the case of the latter book the decorations combine happily with the type. Mr. Rogers' own leanings toward the art forms of ancient Greece have always given warmth and sympathy to his essays in the classic manner; indeed, it may be possible that his understanding of renaissance typography is due to the fact that he, too, is prepossessed with pagan culture.

The year 1909, while not so productive as earlier years, was marked by

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the appearance of two noteworthy books, one presenting the most difficult of tasks, and the other, in appearance at least, of the most candid simplicity. The first was Mr. G. B. Ives' translation of Bernard's *Geofroy Tory*, in which scores of examples of Tory's work had to be shown. In order to do justice to the woodcuts, each one was photographed and retouched by Mr. Rogers with exquisite care, to eliminate the faults of over-inking, poor press-work, or damage to the block that were present in the original impression. Borders, thus restored to the state in which Tory would have wished them to appear, could no longer be used in conjunction with the undistinguished and over-inked roman types which they had originally surrounded, so as a courageous move it was decided to print the actual text of the book inside the borders whenever they occurred. Thus the question of an appropriate type became paramount. As a result came Riverside Caslon, a type which Mr. Rogers remodelled from fourteen-point foundry lower-case Caslon and twelve-point capitals to suit his needs. An extraordinary amount of ingenuity with a graver went into the actual remodelling of each character in the fount: the original types were made richer in colour by rubbing down the printing surfaces, they were made to set closer together, and after innumerable experiments the resulting characters were employed to make electrotyped matrices. The matrices, in turn, were fitted in a monotype casting machine and sorts were produced at the Press and the book set by hand. The result is curiously unlike Caslon, and in the close setting and general weight a most satisfactory approximation of the types of Tory's time. The other book which appeared in this year is the *Compleat Angler*, in which this compact type is again used. Few sixteenmos are more *aimable* than this, one of Mr. Rogers' favourite books.

Tory's woodcut borders (not yet staled by custom) were never more gracefully used than in the *Ecclesiastes* printed in 1911, a book in which Mr. Rogers heroically restrained himself from adding to the sum of famous biblical misprints. The temptation to make the copy read 'of the making of many books there is *an* end' is understandable when we realize that this was the last of those fifty editions which, printed under such happy circumstances, will always be his most imposing monument. The Houghton, Mifflin Company had somewhat altered its policy of leisurely idealism, and Mr. Rogers on his part had begun to hope for an independent career. Business relations were, therefore, ended, and Mr. Rogers spent a summer in travel abroad, during which time he again visited Mr. Emery Walker. Upon returning to America, Mr. Rogers became a free lance in his profession. 'I want to be

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a tramp printer,' he said, and indeed those who know him and his love of the open country understand the project which he still cherishes of going into rural retreat at some converted mill, with only a few types, a portable press, and a sketching-pad. At that time, however, the ears of publishers were not tuned to the golden clink of fine printing, and commissions were few. He came to New York and occupied himself there for three grey years in commercial work. Of the four signed books which belong to this period, two were commissioned by societies of wealthy book-lovers, one by a museum, and the fourth was privately printed for an amateur. As a result, the printing has that precious and antiquarian look that so well pleases the cultured subscriber to editions, who likes to recognize and beam upon an adroit historical mannerism. *Franklin and his Press at Passy* (New York, The Grolier Club, 1914) has been taken as one of the finest examples we have of reminiscent printing. There is no trickery in it—Mr. Rogers has never 'faked' an effect with battered type and a heavy impression—yet the simple embellishments which he drew and the Brimmer and Oxford types, which are so appropriate for the time in which Franklin moved, take every possible advantage of history.

Some time before, the Metropolitan Museum of Art in New York City had begun under the direction of Mr. H. W. Kent, its Secretary, a series of experiments which were to associate it very intimately with the progress of American typography. Mr. Kent's Museum Press is the despair of collectors, for though its output of broadsides, memorials, and greetings is constant and of superlative quality, the number of impressions of each item ranges from two or three to a very few. Even beyond his own work, however, Mr. Kent's influence upon contemporary taste in his country has been noteworthy, for as President of the Grolier Club and a factor in other *sociétés d'encouragement* he has been in a position to support his keen judgement with substantial commissions. Mr. Rogers had already been associated with the Museum's new activity; in 1912 and during the next years he produced, in association with Mr. Kent, several monumental testimonials and posters. Meantime Mr. Rogers' second thought about Jenson had reached the point of completion on paper, and was ready to be cut. Mr. Kent, upon seeing it, hailed it as a masterpiece; the Museum purchased the rights to use the capital letters, had them cut in several sizes, and has ever since reserved this famous type for the occasional works where it may be shown to perfect advantage. An effective use of this letter, Centaur, is in the labels, some of which are printed gold upon black, for the Museum's collection of armour.

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Meantime the international fame of the Riverside Editions was still increasing. In 1915 Mr. Pollard had read before the Bibliographical Society an estimate of Mr. Rogers' work.[1] It was the first time that a living printer had been thus honoured, and the praise, coming from so high an authority, had considerable effect on Athenians abroad and in the United States who had not before heard of this new thing. In June, 1916, an exhibition of Rogers' books, arranged by Mr. John Cotton Dana at the Newark (New Jersey) Public Library, brought together for the first time practically all the books and most of the broadsides which he had designed at Cambridge and elsewhere. The Carteret Club of that city simultaneously issued a catalogue with an earlier essay of Mr. Pollard's on *Modern Fine Printing in England and Mr. Bruce Rogers.*

The year 1915 had brought more opportunity. He produced *An Account of Strawberry Hill Catalogues* for Mr. Percival Merritt, as well as a memorial of *Luther S. Livingston.* At that time Mr. Carl P. Rollins, now Printer to Yale University, was conducting his lively and distinguished Montague Press, at the Dyke Mill in the village of Montague, Massachusetts. In spite of the rustic scenery around the Dyke Mill, this was a commercial and not a private press. Its owner, however, could and did offer Mr. Rogers a chance to collaborate with him in typographic experiments of the most idealistic kind. One result of Mr. Rogers' visit to Montague was the book which gave its name to his new type: *The Centaur*, by Maurice de Guérin, translated by George B. Ives. One hundred and thirty-five copies were printed, of which number some sixty were presented by the printer to friends. This first use of the Centaur type in book-work was a revelation of the possibilities of the design. It was produced by drawing or writing over enlarged photographs of the Jenson roman, but to say only this would be to mislead the reader unless he be aware of the infinite discretion and observation needed for such a task. Mr. Rogers realized that the photographic enlargements of the old type face must be neither oversize nor undersize in proportion to the actual size of the type, because the effect of his drawing of the letters would show in the final form either over-modelling on too large a scale or perhaps under-modelling on too small a scale. The recutting of an old type face from the printed form of the letter requires the utmost pains and care in order to

[1] *The Work of Bruce Rogers, Printer.* By Alfred W. Pollard. A Paper read before the Bibliographical Society, October 18, 1915.
Summary printed in the Society's *News-Sheet*, London, November, 1915.
Printed (in somewhat abridged form) in the Society's *Transactions*, London, 1919.
Separate pamphlet, a few copies reprinted by Blades, East and Blades, from *Transactions.* London, 1919.

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avoid a tawdry result. The surplus of ink that has accumulated on the type must be considered, the probable wear on the printing surfaces by previous impressions must be ascertained, the amount of impression used in printing the type must be calculated, and whether the paper was too wet or too dry—withal what effect one or all of these factors have upon the true outline of the characters. All or any of these may conspire to deflect the intended result. To see even beyond these accidents into the essential consistency of the face and find in it a warrant to change minor details (such as eliminating the inner 'slab' serifs of the capital M) is work requiring almost clairvoyant ability. In the fourteen-point size of Centaur, several letters have been revised even up to the present time. The curve and end of the tail of the lower-case 'y' have been altered; the lower-case 'e' with a horizontal stroke, forming the lower part of the eye, has been added as an alternate letter with the other 'e' with the oblique stroke. In the present use of Centaur, diamond-shaped points (periods, semicolons, colons, etc.) have been substituted for the round ones. The designer or punch-cutter must not aim, however, to perfect the outline in every way. The Montaigne type, perhaps because it was cut only in a large size, errs in this direction. Centaur, especially in the fourteen-point size used in this book, looks almost diffident after the bold strict curves of the Doves or Distel romans, but it is for that reason of greater charm to the reader. Used as it was in *The Centaur* with a renaissance head band and initial redrawn in precisely the right colour, the effect was beyond praise. The book was hailed by many as the masterpiece of modern printing.

Upon his return to New York from Montague, Mr. Rogers became the occasional aid to the Museum Press. Among his friends abroad with whom he had corresponded regularly was Mr. Emery Walker, who had earlier withdrawn from partnership in the Doves Press, and was now considering founding a press of his own at Hammersmith. The ideals of the two men were so essentially alike that it was natural for Mr. Walker to invite his friend to share in the project, and for Mr. Rogers to look forward to work in the country which had always afforded him such a friendly welcome. It became known that he would sail for England at the end of 1916. The news was received somewhat ruefully by the group who had come to realize what an effect his work would have upon contemporary printing, now that it was being exhibited and reproduced in facsimile so frequently. The essential of American style, if there be any such style, is surely eclecticism: no local tradition, especially in type usage, is strong enough to make the use of a

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'foreign' type seem precious, or an ancient decoration seem uncouth. And now the chief exponent of eclecticism was to depart for a Caslon-ridden country, leaving the future of fine printing in America almost entirely in the capable hands of Mr. Updike.

No less auspicious time could have been chosen for the establishment of The Mall Press than the early months of 1917. Mr. Rogers' first book there was a commission from the Grolier Club to reprint a translation of that part of Albrecht Dürer's *Geometriæ* which deals with the design of letters for inscriptions. The edition of 317 copies of *On the Just Shaping of Letters* was completed by August, under the most trying conditions. Almost from the beginning there were no trained workmen available. Though Mr. Rogers had only a theoretical knowledge of the actual operations of printing, the thoroughness of this knowledge now came to his aid. He made ready formes with his own hands, and put the sheets through the press. In spite of these difficulties and the additional trouble of printing three copies upon refractious vellum, the book is not only distinguished for its design and for the magnificently drawn Düreresque title-page, but for the admirable inking and impression which brings out the full beauty of the Centaur type. *On the Just Shaping of Letters* brings such a fabulous price nowadays in the auction rooms that designers began, not unreasonably, to begrudge to the wealthy collector this series of noble letters. The practical ones have, however, been appeased with Mr. Rogers' later impression of *Dürer's Roman Letters* (Dunster House, Cambridge, 1924), in which the blocks alone are printed on a sixteenmo page of pale grey paper, which softens the blackness of the broad inked surfaces.

The Dürer book was the only one printed by Mr. Rogers at The Mall Press. On its completion he was invited by the Syndics of the Cambridge University Press to assume the position of advisor to the Press and collaborator with Mr. J. B. Peace, who was Printer to the University until his death in 1923. The work and the surroundings proved congenial, and the next twenty-one months were occupied in quiet experimentation and research at Cambridge. During this time the Centaur fount (which had followed its designer abroad) was used only in small privately printed books and greetings such as a quarto edition of Dr. M. R. James's *Address before the Tipperary Club* (1918) and *Spare your Good* (1919). The possible uses of printers' 'flowers' or units of type ornament had begun to arouse his curiosity. Available material seemed too elaborate and refined, and he resorted to a bold experiment to re-create the simple, traditional arabesque forms which were

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evolved by typefounders before the end of the sixteenth century. A drawing of a complete arabesque pattern from an old book was photographically enlarged, and a line block made of the enlargement; from this cut several proofs were taken. In order to gain that ingenious variety which is the never-failing interest of such forms, the printed proofs were cut up into their simplest component units, and these units were shifted and rearranged to form different patterns. When a particular combination had been invented, it was carefully pasted together, and from this was made the reduced zinc line block which was used in the actual printing. It was frankly a hurried makeshift, but the effect was happy, the combinations (best seen in the privately printed poem *On Friendship*, 1917) were fresh and interesting, and the later result of the revival was, as we shall see, practically a new development in modern decorative printing.

Another essay in designing was the result of a commission, from the Pelican Press in London, for a poster letter. Mr. Rogers drew a complete alphabet of roman capitals and lower-case letters and figures. These designs were rendered on wood, and not as carefully as one could wish; at that time, however, skilled mechanics were not available for such work. To-day these letters are used frequently for posters which may be seen in almost any London underground station, and it is hoped by those who have seen the original drawings that one day all the letters will be recut competently.

A new type-acquaintance was made in an old-style face which probably originated with Fry, and now is known as Georgian. This type was used in some of the minor pieces of printing, i.e. the sixteenmo edition of *Address at Unveiling the Roll of Honour* (Cambridge, 1918) and *A Collection of Books about Cats* (Cambridge, 1918), and the care and attention given by Mr. Rogers to the spacing between words and leading between lines shows plainly what understanding of these matters will accomplish. Of greater importance than these small items was the main work which he had to do: to modify and reform the typography of the University publications, to suggest standards of spacing and arrangement, to work out proportions of page and margin in books which could not possibly be seen through the presses with that scrupulous attention which every book receives that carries his mark. He had to arrange for the destruction of much old and bad type, and he had to search the ancient institution for material worthy of being revived. His work with trade editions drew upon his practical ingenuities just as it had at the Riverside Press, and the stricter conditions of economical production may perhaps have proved a contrast and a spur after five years of creating limited

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numbers of perfect copies. Cambridge typography rose almost at once to a high level of excellence, which it maintains to-day. Only one or two of the present workmen knew him. The books which are now printed there cannot be attributed to the lingering influence of his preferences in spacing or the use of types. It was rather by creating an audience of discriminating critics among those scholars whom such an institution serves that Mr. Rogers helped to give the Press its present standing, if not its present style.

For nine months after the armistice he continued to work at Cambridge. After-war depression, however, delayed the programme of finely printed editions which had most interested him. His former associates in America, supported by the wave of prosperity which was then sweeping over the country, found themselves able to experiment, to spend money in realizing cherished theories; indeed those designers who had fallen from respectable bookwork into advertising were finding it difficult to spend enough money to mitigate their clients' income taxes. This enhanced opportunity, as well as ill health and the need for the more kindly climate of his own country, may have brought Mr. Rogers' visit to an earlier close than it would otherwise have had. He parted with the keenest regret from the town and countryside which he had explored so minutely, and from those friends in the University who, like any unsociable man's friends, had been diffidently chosen and warmly cherished.

For several years he had, on occasion, co-operated with the Harvard University Press in Cambridge, Massachusetts, as critic of some of its productions. Upon his return to America, Harvard University conferred on him the official position, which he still holds, of Advisor to the Press. The Harvard University Press is a well-equipped institution, blessed above its fellows with officers and supporters who have enthusiasms about printing. It has also had the good fortune of collaborating with Mr. Updike and with such learned bibliographers as Mr. George Parker Winship. In consequence the standard of execution is high, and perhaps Mr. Rogers has not found it so necessary to go into the more elementary details in planning a format, a thing which he could not spare time for in unsigned work. When a press reaches a certain point of technical excellence and has come to be known for a definite style of its own, it is often in the greatest need of creative suggestions from an outsider, to prevent staleness in treatment. When it can avail itself of the curiosity and ingenuity of a Bruce Rogers, whose chosen motto is *vivificat vitam varietas*, one may expect those almost flawless books which are the perfection of trade editions. It was, then, at Harvard

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that Mr. Rogers reaccustomed himself to America and surveyed the field of opportunity.

Among New York printing houses that of William Edwin Rudge was attracting considerable attention through the ability of its proprietor to give his work magnificence without making it look foolish. Mr. Rudge was aided by the current demand for magnificence; but so were a score of nearsighted contemporaries whom the impending panic was to throw into such embarrassment. What Mr. Rudge possessed in addition was a sincere ambition to do book printing of permanent quality. Mr. Rogers was accordingly offered the task of designing the more particular pieces of printing that the Rudge establishment was to produce. He agreed, and moved to New York, where Mr. Rudge was just completing the remodelling of his new building outside the city. One of the first results of this association was the booklet *The Night Before Christmas*, sent out as a holiday greeting in 1920. Printed in that dashing italic of mysterious origin, eighteen-point Original Old Style, the book's waggish air promised much to lovers of light-hearted printing.

In spite of his frequent use of post-Caslon types in the past, and of his paraphrase of the fifteenth century letter of Jenson, Mr. Rogers was still expected to perform his best and happiest work in the manner of the French sixteenth century; indeed, his treatment of Centaur has always been such as to bring out the qualities in Jenson's original that seem most removed from the buxom printing of the early Renaissance, and nearest related to the italianate French productions of half a century later. Thus the most exigent student of 'periods' could not object to the Estienne heading and initial which, in *The Centaur*, are used with a type which is in essence Jenson's. It is a mooted question of the nuances of colour: Cloister Old-Style, which follows Jenson more literally from impressions of his type on damp paper, is altogether too heavy in colour to be supported by the delicate decoration of a later style. As one most competent to revive the traditions of sixteenth century masters, Mr. Rogers was looked to with great interest, upon its completion in 1920, for his first use of the new Garamond series which the American Type Founders Company had brought out at the suggestion of Mr. Henry L. Bullen. The full range of sizes had been cut in time for the semi-centennial of the Metropolitan Museum in 1920, when it was most effectively used in various pieces of occasional printing by the Museum Press. Those who had expected a piece of 'period' work were surprised in that year by the appearance of *The Journal of Madam Knight*, a reprinted account of the wanderings of a sprightly eighteenth century lady through

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colonial New England; nothing could be more definitely removed from the dignified sixteenth century than this calico-covered volume with jolly line blocks in Papillon's manner and an amusing map. Yet the sharp, whimsical character of Garamond has seldom been turned to better account. Had the book been printed in Caslon it would have been simply imitative and perhaps consciously 'quaint.' If, indeed, we grant the obvious fact that the choice of type gives the essential flavour to a piece of printing, it may be contended that Mr. Rogers has never designed a book which can be called, *in toto*, 'sixteenth century,' that is, one in which all the typographic elements are inspired by the best work of that single epoch. Even the *Champ Fleury*, which follows the general arrangement of the first edition as closely and gravely as a good angel might follow a toper, is set in Centaur. Those volumes, on the other hand, which do make use of the only sixteenth century face available in America, are either given decoration not strictly conforming to the supposed date of the type, like *Madam Knight*, or are without any definite reminiscence, purely original things like *Night and Moonlight*. The exceptional case of the Garamond number of *Monotype* may be counted more as a type specimen than as an example of bookmaking. That Mr. Rogers enjoys his widest reputation as a worker in the sixteenth century style must, then, arise from his prepossessions in the past for certain uses of woodcut ornament, rather than from any attempt on his part to imitate as closely as possible the masterpieces of the time of the Estiennes. The ease and sympathy of his handling of renaissance styles enables him to take liberties which he has not allowed himself, at least in some of his earlier work, with modern faces. The conscious effort toward a 'period' is far more evident in *Paul et Virginie* than in the *Ronsard*, for example, the former, as Mr. Pollard says, 'might have come straight from Didot's workshop,' a dubious compliment akin to saying that a certain coin might have come straight from the mint. Yet in spite of this and other *tours de force* in post-Caslon or modern types, Mr. Rogers is not generally assigned, as Mr. Updike has too hastily been, to the last quarter of the eighteenth and the first quarter of the nineteenth centuries for his resources and inspirations, but to the earlier epoch; though now that he has almost entirely abandoned the use of drawn or woodcut ornament this idea may be reconsidered.

Among the first Rogers imprints executed at Mr. Rudge's establishment were those published by the Dunster House, a bookshop in Cambridge (Massachusetts). They include the lean and somewhat stark-looking volume,

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The Red Path and The Wounded Bird, two poems by John Freeman (Cambridge, 1921), and *A Selection of Books from the Library of the Late John William White*, issued in the same year. In the next year Dunster House also published *Priapus and the Pool*, a collection of poems by Conrad Aiken. In this, as in the Freeman book, Mr. Rogers had the problem of presenting a modern work in which any typographic borrowing from antiquity would have been, in the stricter sense, impertinent. *Priapus and the Pool* uses no counter-attraction of line block decoration or unaccustomed type-setting against the beauty of Mr. Aiken's verse. The type is Original Old-Style (linotype), the size and arrangement of the page are admirably suited to the uneven lines of verse. Two thread-like bands of lozenge rule on the title-page, together with the Dunster House monogram, constitute all of the decoration. For no too-obvious reason, the book is a completely delightful thing. Another book which is effective through simplicity is *Night and Moonlight*, by Henry D. Thoreau (New York, Hubert R. Brown, 1921). According to the advertisement with which Mr. Rogers announced this book, it was the first of a series (of which *Dürer's Roman Letters* was to be the second): 'In my intervals of leisure I intend to print several little books whose subjects will be my own choice. The selection will conform to no premeditated plan and the list will probably be as varied in content as in typography. The first of these publications, a reprint of Thoreau's *Night and Moonlight*, is now ready for distribution. First published in the *Atlantic Monthly* in 1863, it was later included in the *Miscellanies*, but has never before been issued in separate form, so far as I know. Though one of the shortest, it is perhaps the most poetic of Thoreau's studies of landscape. He definitely intended to give it that quality, aiming, as he himself says, "to add to the domain of poetry;" and, in turn, I have endeavoured to make it an addition to the poetic side of bookmaking.'

The 'blond' effect of *Night and Moonlight* is due in part to the use on the title-page of Goudy Open capitals and to the little crescent-moon brackets that surround the page numbers. These brackets were made from open-face capital 'O's which were cut in half. The first page contains a woodcut in colours by Mrs. Florence W. Ivins. The type was foundry Garamond, which was also used in that year for a privately printed edition of Increase Mather's *Several Reasons*, a book which employed some of the line blocks of arabesque flowers which had been used at Cambridge.

Mr. Rogers' interest in Garamond as a book face waned while this latter book was in progress, but the possibilities of printers' flowers appealed to him

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as never before. Drawing for reproduction with type he had always found difficult, and however effective the final result might be, he seldom was satisfied with it. Units of type ornament, on the other hand, are not only homogeneous with printing but offer a range of combinations which, in the simpler forms, is almost endless. In the spring of 1921 he was one of the six printers invited by the Grolier Club, each to produce a book of his own choice in his own way. The invitation came in good season, for a rush of more or less perfunctory work had settled upon him at Mount Vernon, and he was becoming irked and discouraged at his inability to spend enough time and pains on a few important things. His choice of material was Ernest Dowson's *Pierrot of the Minute*, a work which is closely associated in the minds of Dowson readers with the illustrations of Aubrey Beardsley. Instead of again using these he embowered the text in a combination of eighteenth century flowers. The poem is an echo of an artificial age by one who delighted in verbal artifice, and the Rogers edition, with its fragile garlands and moons printed in a soft old red, is a triumph of whimsical humour over the mechanics of type-setting. Mr. Kent owns a collection of progressive trial pages and proofs of the great number of combinations which were set up and discarded before the final result was obtained. The Deberny types, as well as the ornaments, cut in imitation of Fournier's, were imported from France. The *Pierrot* was ready for the press by the spring of 1922, but the choice of paper delayed publication. Meantime Mr. Rogers had undertaken to design several books in modern types which offer a sharp contrast, in their crisp severity, to the old-style fantasy of the *Pierrot*. It could not be called reaction from decoration, for Gallatin's *American Water-Colourists* (printed in Bodoni) has a title-page cleverly furbished with parentheses grouped as ornaments, while *The Presbyterian Child*, which appeared in the next year and is, perhaps, the most distinguished of his books in Scotch roman, gives an almost architectural suggestion on the title by the use of small dart motives. It was rather that these books, like almost all American editions, had to be set on composing machines, and, on the monotype, Scotch was the only face besides the perennial Caslon which seemed to offer possibilities. A new development by the Lanston Monotype Company, however, widened the field of choice, and was the occasion of Mr. Rogers designing a type specimen which has hardly a peer for ingenuity: the 'Garamont issue' (Spring, 1923) of the periodical *Monotype*, in which appeared the first official showing of the new type face copied by Mr. Goudy after the design of the *caractères de l'université* of the French National Printing Office. Mr. Rogers could find

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no ornaments of appropriate character for his face, which has a somewhat sharper appearance than the foundry version. Even had he wished to, he could hardly have drawn special decorations for a type specimen. Instead he retouched and somewhat refined the drawings of 'flowers' which he had brought back from England, and had matrices engraved from these. The resulting type ornaments may safely be called the most successful adaptation of traditional printers' motives that exists to-day. They were used in the Garamond number in a profusion of arrangements. The whole book seems to have been done in high spirits, and the designer breaks into a chuckle in the colophon:

. . . 'It only remains to add that, as an authority once said I was "still to be reckoned a limited edition man," I must bear out his classification, and incidentally give this note the characteristic colophonic flavor, by stating that this issue of *Monotype*, printed from type that will be destroyed (not distributed) after printing, is limited to 20,000 copies.'

In sober fact, the designer had been working for some time on a kind of book which was far removed from the preciousness we associate with limited editions. His name, it is true, has never been put upon an edition which could be allowed to go through the presses without his instant supervision; but this is mainly a safeguard against the depredations of long runs and mass production methods. For example, a limited edition of *Wordsworth in a New Light* was signed by him and published by the Harvard University Press in 1923, while a trade edition on ordinary paper, cloth bound, was issued also; the latter is somewhat smaller in size, but has the same typographical design and is in itself a thoroughly attractive piece of printing. Another Harvard book of his planning was Houston's *Doctor Johnson* (1924), which is so straightforward in its design that the average reader does not feel himself confronted with any mystery of fine typography, but finds instead a clear and inviting page, presumably full of the author's ideas. The lover of paintings is no longer allowed to ask that every picture tell a story; the reader can and must ask typography to tell the author's story, without any talk of print for print's sake. It is unfortunate that this notion seems to be confined among printers to the humblest unenlightened on the one hand and to the rare virtuoso on the other, and that the otherwise ambitious do not regard it. Mr. Rogers has recently designed two books for Alfred A. Knopf, New York—Hudson's *Ralph Herne* (1923), a novel, and Morley's *Edmund Burke* (1924). The editions of both are limited, and the publisher's announcements throw a certain glamour of 'fine printing' about

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the enterprise; but the books themselves, printed in Caslon, have the unassuming and lucid appearance that should be the very first quality of any serious typography. It is to be hoped that this little leaven will have its effect upon the printing of American fiction, most of which has been left so pitiably far behind by the learned presses.

The title-page of *Ralph Herne* as well as a little book called *The Ballad of William Sycamore* (The Brick Row Bookshop, New York, 1923) show the interest which arabesque flower-combinations still had for Mr. Rogers. He has used Garamond only twice in bookwork, and seems to consider it unsatisfactory: perhaps it is too dazzling. Garamond capitals, however, were used in a daring and strikingly successful experiment in printing the hand-book of the *Arts of the Book* exhibition at the Metropolitan Museum in 1924. He had often deplored the overbearing weight of Caslon capitals, and in this case he substituted those of Monotype Garamont, which gave lightness and more life to the Caslon lower-case without any feeling of incongruity.

Two more books should be mentioned as representing in a striking degree the conviction (if it cannot be called a style) at which Mr. Rogers has perhaps definitely arrived; and a third will perhaps give a hint of a new development in his work. The first is a slight Christmas book, Eugene Field's *The Symbol and the Saint* (1924). The title represents a casement window in a nursery, and the whole composition is done in type, cast ornaments being combined with rules, parentheses, commas, other unsuspected printer's equipment and what-not, with the most exquisite ingenuity. The astonishing thing is that it is in good taste, and that the humour is too pretty to be flat. Trickery it is; but the trick succeeds without the aid of an alien line block or woodcut. This page is only meant to be deft foolery, but there is a line of ornaments at the top of the first page of text which in its utter simplicity is a triumph of suggestion: somehow a succession of commas and little leaf-forms holds the image of waves and leaping dolphins as vividly as it is held on the rim of a Greek vase. Anything as satisfactory and provocative as this preaches its own lesson, which is, in this case, that typography is a science of symbols, and that ornament in a book may most fittingly be restricted to the simple—and therefore inexhaustible—motives which have a common origin with types. What rich fields of experiment await the convert to this belief is shown in the latest special book for the Monotype Company, in which a new type face, 'Italian Old Style,' is shown in combination with bold leaf and flower forms.

He discovered among some of their *passé* Hallowe'en ornaments a derisively

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grinning rat and frog, and the tiny creatures squat among the decorations. The book has accepted a limitation: the use of type alone has therefore gained that feckless freedom that can only be found within a limitation. In the specimen pages at the end another attempt has been made to put all the letters of the alphabet into a sentence, and in one of them Mr. Rogers has discarded the well-known text, 'pack my box with five dozen liquor jugs,' in favour of a series of statements about 'xvi brawny gods.' The cover design of a special issue printed privately for Mr. Rogers combines simple, bold curves and rules, such as would be used for display borders, into a pattern suggesting the outline of Italian renaissance shields. In such uses, where there is no attempt to be too explicit in representation, the new manner is undeniably successful and, it may be added, less dangerous in its influence. We shall suffer before long from the laborious inventions of littler men who have seen the originality, but not the discretion, in this *jeu d'esprit*.

There remains one more book which should be singled out for mention for several reasons: *The Portraits of Increase Mather*, privately printed for William Gwinn Mather in 1924. This book is printed in what has been pronounced an authentic Baskerville type face; but it is not 'period' work. It is the result of independent choice of material; but there is in it, nevertheless, a rich measure of that quintessential of Mr. Rogers' work—studied sympathy. It is interesting to know that he had been making tentative use of this type in prospectuses and in a memorial volume, *The Cemetery at Souain*, printed privately at the Harvard University Press, in 1921. *The Portraits of Increase Mather*, one of his most recent books, shows that he has perfectly mastered the difficulties of the Baskerville letter, and has managed to throw over its austerity a warmth and naturalness which give it new life and charm. The bobbed descenders of the 'Baskerville' of modern English and American typefounders had prevented his using their versions, but now that a worthy design is at his disposal it may confidently be expected that his interest in the face, and in the clear bright simplicity of design which he finds suitable for it, will continue. We shall still have from him, doubtless, a succession of such pyrotechnics in type-ornament as the elaborate 'fountain' composed as a title-page for an American paper manufacturer, since his skill in such conjuring is unique. The very impressiveness of such feats, however, has already led to such imitation as to dull the spur of invention for Mr. Rogers. He has recently expressed a desire to produce editions, in small formats, of only reading matter—books which would be

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simple and attractive without the self-consciousness implied in that tattered word 'fine.' A series of little books comparable for brilliance and sincerity with the *éditions stéréotypes* of Didot would be a fit problem for the erstwhile 'limited edition man' and a most powerful means of influencing the typographic standards of two continents. It may be that from an endeavour of this kind there will come a style universal yet still individual. If Mr. Rogers started as a deliberately eclectic and very varied designer, he soon tended towards a certain neo-renaissance style. He borrowed from the Italian fifteenth century and from the French sixteenth century, fusing both into a graceful style which was his characteristic, though not for long. It reached its climax, perhaps, with *The Centaur*. The designer's stay in England marks the beginning of a new tendency in his work, namely the development of the resources of type and cast type-ornaments alone. Now, long before exhausting the opportunities for lively inventions along the lines of *The Pierrot of the Minute*, Mr. Rogers turns to the candour of a transitional type and gives promise of a typography which will be more straightforward and less magnificent than some of his previous work. Yet it will assuredly partake of that curious quality of *amiability*, impossible to analyse and yet so obvious, which may always be seen in his work as an elusive lustre.

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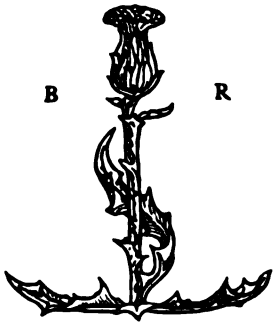

Early Thistle Marks drawn by Bruce Rogers

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Later Marks drawn by Bruce Rogers

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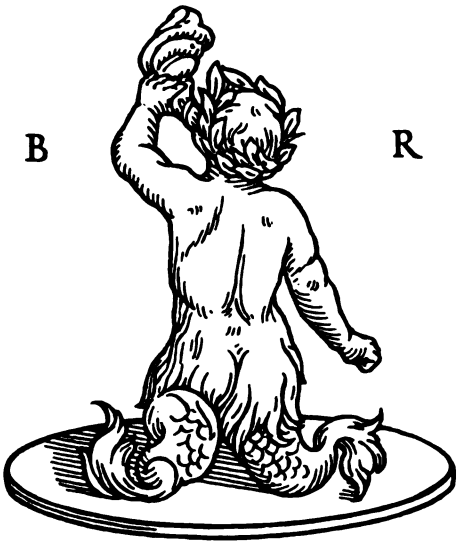

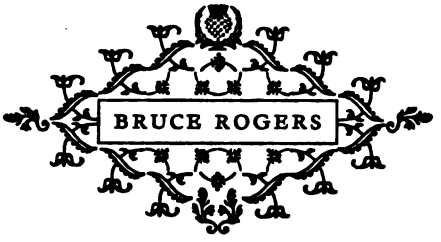

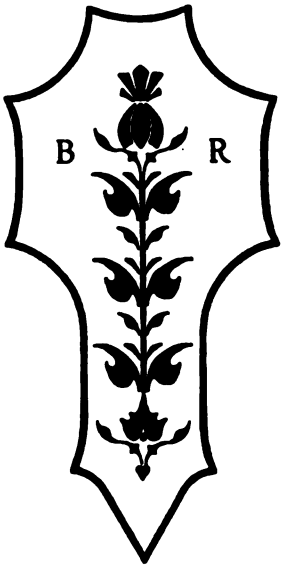

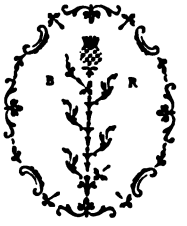

Two Marks (top) drawn by Bruce Rogers, and three recent Marks composed of type ornaments

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MUSICAL ILLUSTRATIONS
OF HISTORY
AND LITERATURE

LECTURE RECITALS
FOR SCHOOLS & COLLEGES
BY
MR EDWARD DENT
AND
MISS GLADYS MOGER

Title-page of pamphlet designed by Bruce Rogers at the University Press, Cambridge

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THE world in which we live has been variously said and sung by the most ingenious poets and philosophers: these reducing it to formulæ and chemical ingredients, those striking the lyre in high-sounding measures for the handiwork of God. What experience supplies is of a mingled

Page from 'Pan's Pipes' (Riverside)

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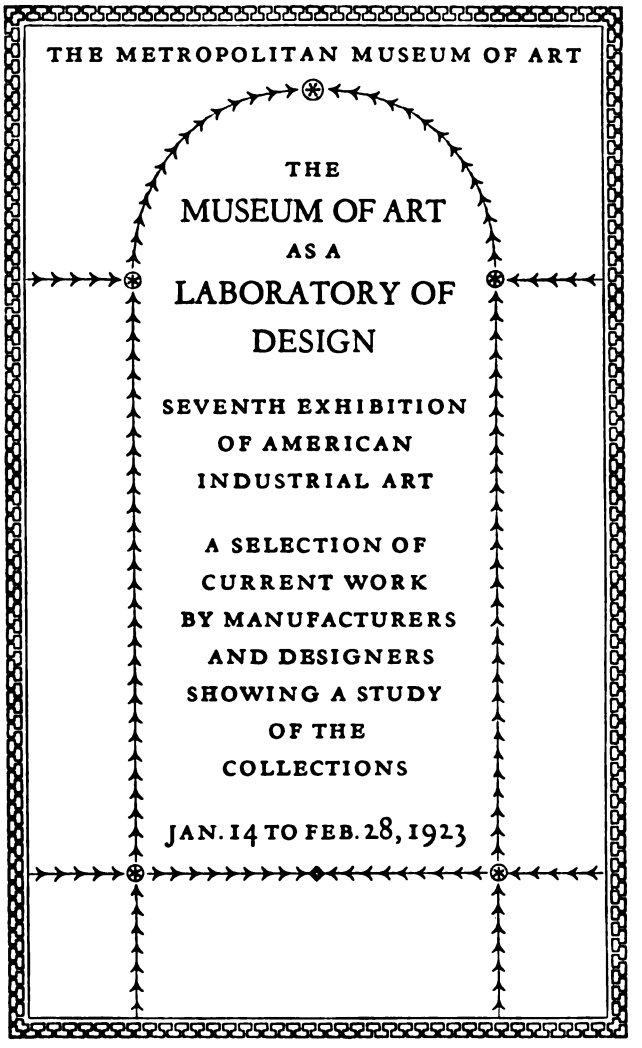

Pamphlet designed by Bruce Rogers and printed by W. E. Rudge

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THE DYKE MILL

Christmas Greetings

FROM

Mr. & Mrs. BRUCE ROGERS

Montague, Maſſachuſetts

Drawing by Bruce Rogers of The Dyke Mill

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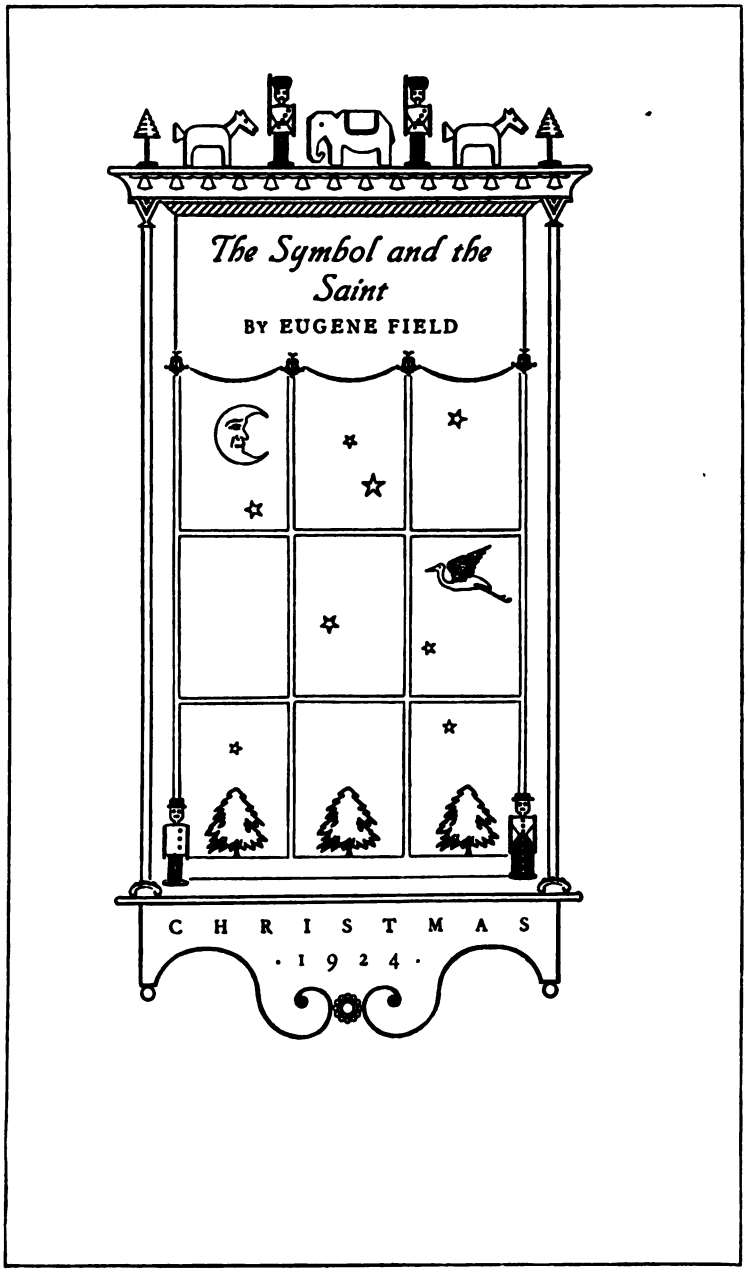

Title-page composed entirely of rules and type ornaments by Bruce Rogers

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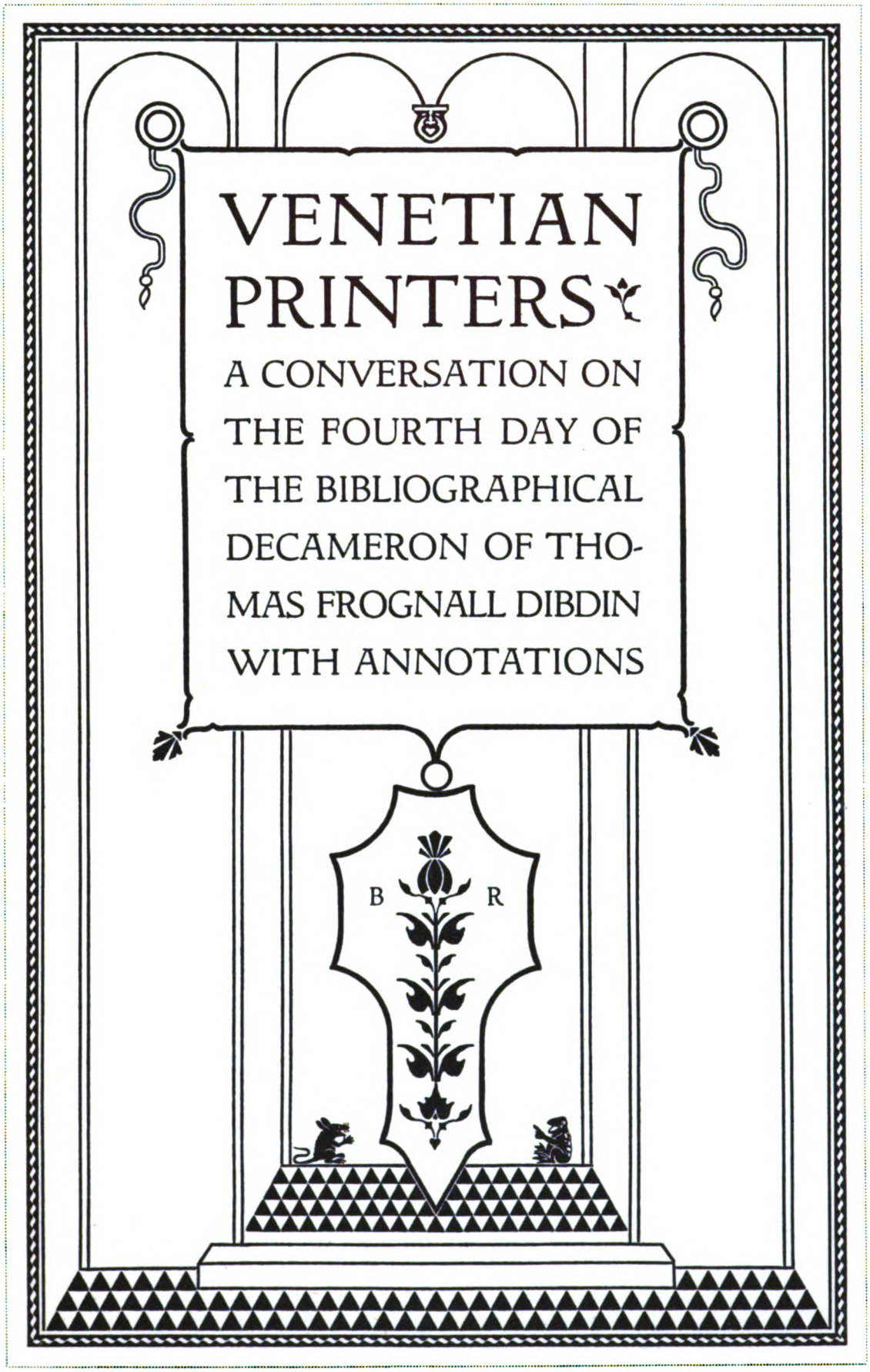

Title-page of rules and type ornaments composed by Bruce Rogers

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JOSEPH CONRAD: THE MAN

BY

ELBRIDGE L. ADAMS

A BURIAL IN KENT

BY

JOHN SHERIDAN ZELIE

Together with some Bibliographical Notes

NEW YORK
WILLIAM EDWIN RUDGE
1925

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THE MAN

EVER since I came upon "The Nigger of the Narcissus" in tranquil ante-bellum days I had been under the spell of Conrad's art. "Typhoon," "Lord Jim" and "Chance" were read with increasing beguilement, and then "Nostromo," that most astonishing creation of the imagination. One felt that here, indeed, was a magician who could conjure up the very spirit of some Eastern river and make one smell the rank stifling jungle or feel the motion of the ship as it drives before the hurricane. Nothing quite like these stories was to be found in the entire range of English literature. One was prepared to agree with Galsworthy that such writing "is probably the only writing of the last twelve years [he was referring to 1896–1908] that will enrich the English language to any great extent." But what sort of man, one won-

Decorations composed of type ornaments by Bruce Rogers

A LIST OF BOOKS DESIGNED BY BRUCE ROGERS

Including only those with Mark, Name or Initials

1895

FOR MOSHER, PORTLAND

HOMEWARD SONGS BY THE WAY

By 'A. E.' (George W. Russell). Designs and headbands by Bruce Rogers. 925 copies. 16mo. Printed by Smith and Sale, Portland, Maine.

AT THE CARLON AND HOLLENBECK PRESS, INDIANAPOLIS

NOTES: CRITICAL AND BIOGRAPHICAL: COLLECTION OF W. T. WALTERS

By R. B. Gruelle. J. M. Bowles, publisher. Initials, headbands, and title-page designed by Bruce Rogers. 975 copies. 8vo. Old-style Antique type.

1902

AT THE RIVERSIDE PRESS

PAN, SIVE NATURA

By Francis Bacon. 4 pp. Folio. Montaigne type.

MONTAIGNE'S ESSAYS

Translated by Florio. Edited by G. B. Ives. Three volumes. 250 copies. Folio. Montaigne type.

1903

SONGS AND SONNETS OF PIERRE DE RONSARD

Selected and translated by C. H. Page. 400 copies. Tall 16mo. Caslon italic type with swash capitals modelled after those used by Plantin.

FIFTEEN SONNETS OF PETRARCH

Selected and translated by T. W. Higginson. 400 copies. Tall 16mo. Caslon italic with roman capitals.

THE HISTORY OF OLIVER AND ARTHUR

Translated by William Leighton and Eliza Barrett. Illustrated. 300 copies. 4to. Priory text type.

INSTRUCTIONS CONCERNING THE ERECTION OF A LIBRARY

By Gabriel Naudeus and now Interpreted by Jo. Evelyn Esquire. 419 copies. Square 16mo. Brimmer type.

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1904

THE PARLEMENT OF FOULES
By Geoffrey Chaucer. 300 *copies.* 8*vo. French gothic type* (*bâtarde*).

CERTAINE SONNETS
By Sir Philip Sidney. 400 *copies. Tall* 16*mo. Caslon type.*

THE GEORGICS OF VIRGIL
Translated by J. W. Mackail. 300 *copies.* 8*vo. Brimmer italic type.*

1905

BOCCACCIO'S LIFE OF DANTE
Translated by P. H. Wicksteed. 265 *copies printed by hand.* 4*to. Montaigne type* (*final form*).

PLUTARCH'S CONSOLATORIE LETTER OR DISCOURSE
Translated by Philemon Holland. 350 *copies. Thin* 8*vo. Brimmer type.*

THE LOVE POEMS OF JOHN DONNE
Edited by Charles Eliot Norton. 500 *copies. Narrow* 16*mo. Caslon type.*

A SENTIMENTAL JOURNEY
By Laurence Sterne. 300 *copies.* 8*vo. Brimmer type.*

1906

A BOOK OF SONGS AND SONNETS
By Thomas Bailey Aldrich. 400 *copies. Narrow* 16*mo. Caslon type.*

THE IDYLLS OF THEOCRITUS
Translated by Charles Stuart Calverley. 300 *copies.* 8*vo. Brimmer italic type.*

THE SONG OF ROLAND
Translated by Isabel Butler. Illustrations coloured by hand. 220 *copies printed by hand. Folio. French gothic type* (*batarde and civilité*).

1907

URNE-BURIAL
By Sir Thomas Browne. 350 *copies.* 4*to. Brimmer type.*

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1908

THE BANQUET OF PLATO
Translated by Percy Bysshe Shelley. 400 copies. Small 8vo. Montaigne type.

1909

GEOFROY TORY
By Auguste Bernard. Translated by George B. Ives. Illustrated. 350 copies. Tall 4to. Riverside Caslon.

IV SONNETS: WORDSWORTH
Brochure. 143 copies printed by B. R. Square 8vo. Oxford type.

1910

PAN'S PIPES
By Robert Louis Stevenson. 500 copies. Small 16mo. Oxford type.

1911

THE CONSTITUTION OF THE UNITED STATES OF AMERICA
400 copies. Royal 8vo. Montaigne type.

ECCLESIASTES—OR THE PREACHER
300 copies. Small 12mo. Riverside Caslon.

NOTES FROM A COUNTRY LIBRARY
By Harold Murdock. 82 copies printed for The Club of Odd Volumes. 8vo. Brimmer italic type.

MR. WALPOLE'S FRIENDS IN BOSTON
By John Cotton Dana. 27 copies printed privately for the author. 8vo. Old-style italic.

1914

FRANKLIN AND HIS PRESS AT PASSY
By Luther S. Livingston. 303 copies printed for The Grolier Club. 8vo. Fry, Brimmer and Oxford types.

A POLITICAL ROMANCE
By Laurence Sterne. 125 copies printed for The Club of Odd Volumes, Boston. Thin 8vo. Caslon and Riverside Caslon types.

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MR. RYAN'S COLLECTION

Compiled by Gertrude Barr. 250 copies printed privately for Mr. Thomas F. Ryan. 16mo. Oxford type.

1913

AT THE MUNDER PRESS, BALTIMORE

WILLIAM BYRD, ESQ.: ACCOUNT BOOK AND LETTERS TO FACETIA

17 copies printed privately for Mr. Thomas F. Ryan. Small 4to. Caslon type. Hand-ruled pages.

1915

AT THE MONTAGUE PRESS, MONTAGUE, MASSACHUSETTS

AN ACCOUNT OF STRAWBERRY HILL CATALOGUES

By Percival Merritt. 75 copies printed privately for the author. Illustrated. 8vo. Old-Style Italic, Walpole (Caslon) and Riverside Caslon types.

LUTHER S. LIVINGSTON

By G. P. Winship. 200 copies printed privately. Square 8vo. Caslon type.

THE CENTAUR

By Maurice de Guérin. Translated by G. B. Ives. 135 copies. Tall 4to. Centaur type.

CHAMP FLEURY

By Geofroy Tory. Translated by G. B. Ives. Trial pages. 4to. Centaur type. Now being printed for The Grolier Club.

1917

AT THE MALL PRESS, HAMMERSMITH, ENGLAND

OF THE JUST SHAPING OF LETTERS

By Albrecht Dürer. 315 copies printed for The Grolier Club. Small folio. Centaur type.

1918

AT THE UNIVERSITY PRESS, CAMBRIDGE, ENGLAND

A COLLECTION OF BOOKS ABOUT CATS

With notes by Percy L. Babington. 54 copies printed privately. 8vo. Georgian type.

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ON FRIENDSHIP

An old poem reprinted privately by Bruce Rogers for himself and A. T. Bartholomew. Pamphlet. 150 *copies. Caslon italic.*

1919

SPARE YOUR GOOD (LONDON, T. MARSHE, *? ab.* 1555)

Reprinted from the only known copy, with an Introduction by E. Gordon Duff. 250 *copies printed for Francis Jenkinson and A. T. Bartholomew. Small. 4to. Centaur type.*

PRINTED BY W. E. RUDGE, MOUNT VERNON, NEW YORK

A VISIT FROM SAINT NICHOLAS

By Clement C. Moore. Printed as a holiday remembrance by Bruce Rogers and W. E. Rudge. 8vo. Original Old-style type and woodcuts by Florence W. Ivins.

TWELVE PRINTS

By Contemporary American Artists. With an Introduction by Carl Zigrosser. Preliminary pages to a portfolio of prints. 115 *copies printed for E. Weyhe, New York. Folio. Garamond type.*

1920

THE JOURNAL OF MADAM KNIGHT

With an introductory note by George Parker Winship. ? copies printed for Small, Maynard and Company, Boston. Small 8vo. Garamond type.

1921

NIGHT AND MOONLIGHT

By Henry D. Thoreau. 400 *copies printed for Hubert Rutherford Brown, New York.* 16*mo.*

THE RED PATH AND THE WOUNDED BIRD

By John Freeman. 425 *copies printed for the Dunster House, Cambridge, Mass. 8vo. Caslon type.*

A SELECTION OF BOOKS FROM THE LIBRARY OF THE LATE JOHN WILLIAMS WHITE

Catalogue for the Dunster House, Cambridge, Mass. Pamphlet. Garamond, Caslon, and Elzevir Greek type.

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PRINTING AND THE RENAISSANCE
By John R. Slater. 600 *copies printed for W. E. Rudge.* 8*vo. Caslon type.*

SEVERAL REASONS
By Increase and Cotton Mather. 95 *copies printed privately for William Gwinn Mather. Cleveland, Ohio. Small* 8*vo. Garamond type.*

WALTER GAY: PAINTINGS OF FRENCH INTERIORS
Edited with an Introduction and Note on the Plates by Albert Eugene Gallatin. Illustrated. 950 *copies printed for E. P. Dutton and Company, New York. Garamond type.*

1922

PRIAPUS AND THE POOL
By Conrad Aiken. 425 *copies printed for the Dunster House, Cambridge, Mass. Square* 8*vo. Old-style type.*

THE BRIDE OF HUITZIL
By Hervey Allen. 350 *copies printed for James F. Drake, New York.* 8*vo. Caslon type.*

THE RELATION OF ART TO NATURE
By John W. Beatty. 950 *copies printed for W. E. Rudge.* 8*vo. Old-style type.*

A PLAIN LETTER TO THE LORD CHAMBERLAIN
By the Honourable Mrs. Norton. 150 *copies printed for Mr. Frank Altschul.* 8*vo. Modern (Scotch) type.*

A PROJECT OF UNIVERSAL AND PERPETUAL PEACE
By Pierre-André Gargaz. 1250 *copies printed for Mr. George Simpson Eddy, New York.* 16*mo. Caslon type.*

ABBOTT H. THAYER MEMORIAL EXHIBITION CATALOGUE
With an Introduction by Royal Cortissoz. 1000 *copies printed for The Metropolitan Museum of Art.* 8*vo. Modern (Scotch) type. Illustrated.*

AMERICAN WATER-COLOURISTS
By A. E. Gallatin. 950 *copies printed for E. P. Dutton and Company, New York.* 8*vo. Illustrated. Bodoni type.*

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ETHAN FROME

By Edith Wharton. 2000 *copies printed for Charles Scribner's Sons, New York.* 8*vo. Caslon type.*

ARTHUR RACKHAM: A LIST OF BOOKS ILLUSTRATED BY HIM

Compiled by Frederick Coykendall. Introduction by Martin Birnbaum. 175 *copies printed privately.* 8*vo. Oxford type.*

1923

THE PIERROT OF THE MINUTE

By Ernest Dowson. 300 *copies printed for The Grolier Club, New York.* 16*mo. Deberny type and Fournier vignettes.*

DREAM CHILDREN

By Charles Lamb. 8*vo.* 500 *copies for Mr. Frank Altschul. Old-style type and woodcut by Mrs. Florence W. Ivins.*

RALPH HERNE

By W. H. Hudson. 950 *copies printed for A. A. Knopf, New York.* 8*vo. Caslon type.*

NEW YEAR'S EVE

By Charles Lamb. 1000 *copies for W. E. Rudge without imprint. Reissued, in* 1924, *of the same sheets with new title and imprint. Thin* 8*vo. Modern (Scotch) type.*

THE PRESBYTERIAN CHILD

By Joseph Hergesheimer. 950 *copies printed for A. A. Knopf, New York.* 8*vo. Modern (Scotch) type.*

MONOTYPE BULLETIN

20,000 *copies printed for the Lanston Monotype Machine Company, Philadelphia. Large* 8*vo. Garamont type.*

THE BALLAD OF WILLIAM SYCAMORE

By Stephen Vincent Benet. 400 *copies printed for the Brick Row Book Shop, New York. Small* 16*mo. Old-style italic.*

AT THE HARVARD UNIVERSITY PRESS, CAMBRIDGE, MASSACHUSETTS

WORDSWORTH IN A NEW LIGHT

By Emile Legouis. 100 *copies printed for H. R. Brown, New York.* 16*mo. Modern (Scotch) type.*

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1924

AT THE PRESS OF W. E. RUDGE, MOUNT VERNON, NEW YORK

MEN OF LETTERS OF THE BRITISH ISLES

Critical Essays by Stuart Sherman, with Portrait Medallions. 530 copies printed for W. E. Rudge, Mount Vernon, New York. 4to. Garamond type.

JOCELIN OF BRAKELOND

By Thomas Carlyle. 510 copies printed for W. E. Rudge, New York. 16mo. Caslon type.

THE CONSTRUCTION OF ROMAN LETTERS

By Albrecht Dürer. 350 copies printed for the Dunster House, Cambridge, Mass. 16mo. Centaur type.

A GUIDE TO AN EXHIBITION OF THE ARTS OF THE BOOK

By W. M. Ivins, Jr. 1000 copies printed for The Metropolitan Museum of Art, New York. 8vo. Caslon type with Garamond capitals.

EDMUND BURKE

By John Morley. 780 copies printed for A. A. Knopf, New York. 8vo. Caslon type.

GOLDEN YEARS

Sonnets. 20 copies printed privately for the author, William R. Castle, Jr. 16mo. Caslon type.

THE SYMBOL AND THE SAINT

By Eugene Field. 300 copies with B. R. and thistle-mark. 16mo. Deberny Ancien type.

VENETIAN PRINTERS

A Conversation on the Fourth Day of the Bibliographical Decameron of Thomas Frognall Dibdin, with Annotations by W. M. Ivins, Jr. 223 copies printed privately for Mr. Bruce Rogers. Large 4to pamphlet. Italian Old-style type.

ITALIAN OLD STYLE

Dibdin's text as in 'Venetian Printers' with specimen pages and other variations. 22,500 copies printed for the Lanston Monotype Machine Company, Philadelphia. Large 4to pamphlet. Italian Old-style type (a new design by F. W. Goudy).

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CATALOGUE OF AN EXHIBITION OF ORIGINAL MANUSCRIPTS AND DRAWINGS FROM THE PIERPONT MORGAN LIBRARY

At the New York Public Library, 1924-1925. Privately printed for the Pierpont Morgan Library by Bruce Rogers, William Edwin Rudge. Pamphlet 12mo. Two editions. Original old-style type.

AT THE HARVARD UNIVERSITY PRESS, CAMBRIDGE, MASSACHUSETTS

A MOST FRIENDLY FAREWELL TO SIR FRANCIS DRAKE

By Henry Robarts. Transcribed with an Introduction by E. M. Blackie. 755 copies. 8vo. Type-facsimile reprint. Caslon, Cloister italic, Garamond and black-letter types.

THE PILGRIMAGE OF ROBERT LANGTON

Transcribed with an Introduction and Notes by E. M. Blackie. 755 copies. 8vo. Caslon and black-letter types.

THE PORTRAITS OF INCREASE MATHER

By Kenneth Murdock. 255 copies printed privately for Mr. William Gwinn Mather, Cleveland. 4to. With frontispiece in colour and other reproductions. Original Baskerville and Oxford types.

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BOOK REVIEWS

STANLEY MORISON: MODERN FINE PRINTING. An Exhibit of Printing issued in England, the United States of America, France, Germany, Italy, Switzerland, Czecho-Slovakia, Holland, and Sweden during the Twentieth Century and with few exceptions since the outbreak of the war. Made in Great Britain and published in London by Ernest Benn Ltd. 1925. £13 2s. 6d.

Such is the information, slightly punctuated by me, given on the title-page of Mr. Morison's new anthology of specimen pages—a title-page ingeniously adorned by a double border of italic lower-case *g*'s of its own fount, alternately upright and inverted. Much more information about the book is given, or may be discovered, elsewhere. There are 1015 copies printed, of which 15 are 'de luxe'; of the 1000, Nos. 1-650 are in English, 200 form the French edition, and 150 the German, in their respective languages. The English price is £13 2s. 6d.—itself a charming hint of the power of tradition lingering in a country where that apparently arbitrary sum is instantly recognized as the equivalent of twelve and a half guineas. The English edition, to which I must now confine my attention in the 'exhibit' before me, is printed at the Cambridge University Press by Walter Lewis. The page is approximately $18\frac{1}{4} \times 13\frac{1}{4}$ inches. Mr. Morison says his say and catalogues his material in the Lanston Monotype Corporation's type derived from the Griffo-Aldus *Hypnerotomachia Poliphili*. The Introduction (pp. xi–xvi) is set in double columns, each 26 ems wide, 51 lines to the column; the Catalogue (pp. xvii–lxiv) is set 55 ems wide, but nobly leaded. Both in roman and italic, it is a fine display of the Poliphilus type; the roman looks as if it were thinly leaded, but a 'space-up' in the copy before me suggests that it is 18-point solid. Thus the fine four-line initials used at the opening of paragraphs in the Introduction are practically one inch high. The roman 26-em columns are very easy to read; the italic headings to the Catalogue, nine inches wide, require greater care. The collotype plates, of which more anon, are printed by Messrs. Jacomet of Paris.

The contents of the book consist of (1) introduction, (2) catalogues of the 'exhibits' grouped under countries of origin, (3) the plates, numbered 1–328, and (4) index to the types used. The binding, of black cloth sides, with a plain canvas back and fore-edge, is most becoming.

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The unwieldy size of the volume is dictated by the reproduction of such a plate as No. 5, a fine specimen of Messrs. Benn Brothers' own output, where the page is about $16\frac{1}{2} \times 11\frac{1}{2}$ inches. Every reproduction is shown on a tinted background which indicates the page-size. Thus 'quarto' pages are shown two to the page, smaller sizes four to the page: some upright, some sideways; and a proper inspection of the latter involves the rotation of either the huge volume or the body of the reader. Greater awkwardness is created by the presence of loose tissues between the plates, as the disturbance of the atmosphere, created by the act of turning over a page the size of a week-end suit-case, inevitably flutters these flimsy if necessary protectors. They should have been fixed. Most maddening of all is the separation of the Catalogue from the plates; in place of being able to survey in one conspectus the facsimile and the facts relating to it, the spectator of an 'exhibit' who desires to know what it is that he is looking at, requires the constant physical exercise of two arms and ten fingers, not to mention the neck of a serpent. The Catalogue itself does not state whether the page in question is a title-page or a text-page.

Some years ago the Trustees of the British Museum issued through the Clarendon Press three series of facsimiles of pages selected from ancient MSS. Each plate (in collotype) is printed on one side of a single loose leaf, with a reference number. The information about the plates is given in a single printed and stitched quire, and the whole is boxed in a portfolio. This seems to me to be the only satisfactory way of solving the problem, if the margins of the facsimile must be regarded as sacrosanct. To make Mr. Morison's book manageable, a possessor must copy out, under each plate, the admirably terse but complete facts supplied in the Catalogue.

It is lamentable that in a book of this kind (and price) the reproductions should not be faultless. To criticize the English section alone, Plates 27-8, 31-2, 36, 49 (colour), and 72 should not have passed muster. In this and other sections there is also a considerable variation in the depth of the tint used for background; this may be intentional, but in view of other irregularities, I doubt it.

It is pleasanter to turn to the merits of the volume. Mr. Morison's periodical revelations of his peculiar scholarship prove how astonishingly well-equipped he is for such a task as he carries out here; and we are more than content to 'sit under' him, when the sermon is so able as is his Introduction. Though no doubt each one of us reserves the right to differ from him in detail, where a matter of personal taste supersedes matters of fact, yet

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his dogma carries authority, and he is gifted with a sane and precise style of expression. A few phrases will show the temper of his attitude: a certain type, he says, will not support 'the test of prolonged reading'; 'the "fine" book is not necessarily identical with the *édition de luxe*'; 'the typographer to whom every book is an adventure and a risk'; 'the copying of the past scarcely yields a permanent satisfaction'; and so forth. In normal trade production of printing, he gives the precedence to England over the bulk of American and Continental work, but in fine printing he thinks that at present America outdoes England. The influence of the English private presses, he says, is considerable both in Germany and Sweden; yet most of the German private press books are unattractive, and many even intolerable. In France, the 'fine' book tends to exquisiteness of illustration rather than of pure printing. He concludes with a fresh appeal for a contemporary typography; there has been too great a tendency to rely for design on calligraphers, whose work is in its turn reactionary, over-cultivating the archaic.

The 'Plates' lead off with some eighty specimens of English work, and this selection is striking in two particular respects. First, it is more possible in this section than in the others to compare the reproductions with the originals: from which collocation I derive still greater assurance that this 'facsimile' method of exhibition is far from the ideal. Second, it appears to me once more to be undeniable either that the Caslon Old Face is the supereminent English fount, or that it is peculiarly suited to contemporary English typographical genius. Half the English 'exhibits' are in Caslon, and to my mind these include all the finest. Were I making a class-list, I should put Nos. 7-14, Mr. Newdigate's Shakespeare Head Press pages, in Class I almost alone, with a special commendation for Nos. 10-12, the Ernest Gimson book with F. L. Griggs' drawings. Nos. 7-9 show the 'Player's Shakespeare'—but, unhappily, not a page of the text of the plays. Nos. 13-14, Caxton's 'Ovyde', form another triumph. These are the larger sizes: for the familiar 12-point, there is the admirable page of Mr. Williams-Ellis' 'The Pleasures of Architecture', printed for Mr. Cape by Butler & Tanner; for the 11-point, the perfect simplicity of Mr. Montague's 'Disenchantment', rendered by the Cloister Press for Chatto & Windus. Of the rest, it seems to me that the reproductions given of some pages, which in their originals I know to be good, do not show up well, possibly on account of lying so thick upon the page: this drawback, I think, affects much of Mr. Francis Meynell's pages and his Nonesuch Press work. On the other hand, most of the Oxford University Press specimens are impressive,

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especially such 'flowered' title-pages as that of 'Shakespeare's Handwriting' (Plate 80).

Mr. Morison gives some sixty specimens of American work, regarding which I feel that their title-pages are better than their text-pages. Mr. Bruce Rogers' 'Centaur' type is shown to its advantage, and the Harvard University Press comes out very well; but I should pick out, to stand beside Mr. Newdigate's 'Gimson', Mr. Updike's Eaton's 'Newark' with Ruzicka's engravings. I do not feel that from this selection of American work anyone could place Mr. Bruce Rogers rightly—at the top.

Returning to European work, I do not perceive that we have any powerful competitor amongst the French except M. Pichon. Plate 206 shows one of his five Caslon titles, and Plates 209-210 are also noteworthy. But on the whole the French typographers appear to find it difficult to break away from tradition, and much of the work shown here is archaic and fussy. Nor are the nine specimens of Italian work at all impressive. The seven Swiss plates, all of the Officina Bodoni at Montagnola, display a use of Bodoni types like Maud's face, 'faultily faultless, icily regular, splendidly null.' German work is, of course, far more interesting, though I do not know that Mr. Morison's selection of forty specimens is sufficiently representative. They leave me with a sense of their inequality; of painstaking neatness, of frequent originality, of endearing simplicity—and of constant illegibility (not due to the character). The Bremer Presse shows up best, and the Janus Presse gives a good instance of a fine appearance evolved from a poor type. From Czecho-Slovakia Mr. Morison has gathered twelve samples, mostly titles, of an interesting character. Amongst the fifteen Dutch plates, Nos. 287-8 stand out, showing the Zilver type, which immediately recalls the Doves Press. The Pissarro type, however, does not evoke my enthusiasm.

Sweden provides a most refreshing conclusion to Mr. Morison's survey. To one who has long cherished a belief in the essential soundness of the Miller & Richard Old Style, it is delightful to see the splendid use being made of it in Sweden—an object-lesson in getting the last ounce out of a fount by intelligence and care. The finest example for 'prolonged reading' is the Lagerström Bible (Plates 310-312); several titles in upper-case are equally laudable. The Norstedt Bible is not so successful, despite the interest of its ornaments. The Swedes, as Mr. Morison says, have not made a success of the French eighteenth-century types; but the Nordische Antiqua fount, derived from Germany and here shown in Plates 313-316, is a good invention, and well managed by the printers. F. SIDGWICK

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IN THE DAY'S WORK. By Daniel Berkeley Updike. Cambridge [Mass.]: Harvard University Press. 1924. London, Humphrey Milford. 10s. 6d. net.

In the three papers here brought together, Mr. Updike reveals some of the ideas and methods which govern the work of the Merrymount Press and give it its characteristic excellence. The first of them—'On the Planning of Printing'—was printed in the second number of THE FLEURON, so that my reader may be presumed to know how Mr. Updike arranges his specimen-books and how his customer '*sold the muffins!*' In the second paper he discusses 'Style in the Use of Type.' He quotes Ratdolt's specimen sheet of 1486, which students of printing may find reproduced in Mr. Gilbert Redgrave's monograph on that printer, as showing what beautiful work may be done with a very small range of well-designed types; for Ratdolt only used 'ten sizes of black-letter, three sizes of roman type, and one size of Greek'. 'To-day', he says, 'no printing-house would dare to confine itself to so small an equipment.' At least one printing-house is known to me whose equipment is no greater; and there are printers beyond counting whose work would now be pleasanter and better if, like Mr. Curwen during the war, they had consigned to the munition factories all but a select residue of their types. Mr. Updike notes of Ratdolt's work that

> the books printed from this limited collection of types were beautiful because the types were so in themselves, and because the very limitations of his material produced a restraint and a harmony that gave the work style.

In the books of the early Italian printers generally he recognizes 'a sanity, a lucidity, and a severity which excels the work of other nationalities'; and he adds that they 'are related to the book as we know it to-day, which the black-letter books are not.' He insists that the early books may teach us much, but deprecates the notion that 'style and elegance' in a printed book may be got by any pretence of archaism either in composition or ornament.

> [The Italian books] were strictly simple, depending only on beautiful type, good paper, and a well-proportioned type-page to produce a very elegant result. . . . To produce an agreeable and pleasing page simply by proportion of margins, type, etc., is a matter which requires study, experience, and taste. It appears, therefore, that as some of the most beautiful books are without decoration, style does not depend upon decoration, but rather on proportion and simplicity.

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Mr. Updike's love for the early Italians does not lessen his appreciation of the beautiful work done by the great Frenchmen of the sixteenth century. He pays a generous tribute to modern English printing, and has an interesting little note on 'Colonial' printing, by which he means the printing done in America when the United States of to-day were still British Colonies.

In the third paper, 'The Seven Champions of Typography', Mr. Updike gives practical advice on Spacing, Indentation, Ink, Paper, and Imposition, as the things on which the quality of printed work chiefly depends. He gives the usual warning against 'rivers' in the spacing, and quotes from William Morris and Emery Walker's paper on 'Printing' in *Arts and Crafts Essays* as to the care to be taken to avoid such unsightly gaps. That is a modern fault (although older than Moxon) which seldom troubled the earliest printers, for they generally set their lines so closely that rivers did not form. Neither would they disfigure modern printing, save in very short measures, if the printer would use thinner spaces.

A 'Merrymount' book is always an interesting specimen of printing. *In the Day's Work* has, however, the additional interest of a book which carries out in practice the principles which its author is expounding. He defends leading on the ground that 'type set solid is usually hard to read, and slight leading improves its legibility.' That is true with many of the types cast nowadays, though leading is seldom an advantage with types cast, as the old types were, with a due proportion of beard allowed for the descending letters. In nearly every case, if the choice is between a point or so more in the size of the type and leads two or three points thick between the lines, the greater size of the type will make for ease in reading even better than the leads.

Mr. Updike has set the book in a 14-point old-faced type, thin-leaded. As the measure of the page is only 19 ems wide, the spacing is necessarily rather open, and the compositor must have been at some pains to avoid 'rivers'. The headings and headlines are set in the admirable italic copied with such happy discretion from that of Blado to accompany the roman of the Aldine *Poliphilus* lately cut for the Monotype composing machine. But I wonder whether Mr. Morison has early authority for the sloping arabic figures. They always seem to me calligraphically wrong. Mr. Updike makes discreet use of an eighteenth-century 'flower' ornament for his head- and tail-pieces, and makes with it also a factotum for the initial letters of his text. The paper is pleasant, and the machine-work is perfect: that of the Merrymount Press is never anything less.

B. H. NEWDIGATE

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THE KELMSCOTT PRESS AND WILLIAM MORRIS, MASTER-CRAFTSMAN. By H. Halliday Sparling. London, Macmillan and Co. Ltd. 1924. 18s. net.

The fact that this is a posthumous work is concealed from the reader until he has finished reading the text, the statement that the author died before seeing the work in type being made only in an 'Epilogue'. The fact must modify but cannot wholly disarm criticism.

Professor Mackail and Morris's daughter having already said their says, there was doubtless no one, with one distinguished exception, better equipped than Mr. Sparling to provide from personal knowledge a picture of the Kelmscott Press and William Morris. So far as the latter part of the title is concerned, he has given us a vivid portrait of Morris at work; and to this extent the book is of biographical interest and value, despite the fact that the reader has to make allowance for the obvious devotion of the author to Morris's memory, which prevents him from dreaming that the king could ever do wrong. So far as his history of the Kelmscott Press is concerned, he gives a number of details which, when taken in combination with the information already available, supply us with as full a knowledge of the Press as can be required.

But having absorbed so much, the reader will already be feeling that the author is *laudator temporis acti*; and when he proceeds to assemble and evaluate Mr. Sparling's restatements of Morris's bibliographical creeds, he cannot but feel that the author is fighting a rearguard action: fighting it, moreover, as Morris himself would not have fought it. For Morris as a craftsman (speaking here only of his book-craft) there can be nothing but respect and praise, for he went by instinct personally to the root and foundation of each tributary craft, and refused to be satisfied with less than the best in each. That he influenced English—even the world's—printing is equally undeniable; but would he have been satisfied to-day with others' applications and extensions of his doctrine? If a similar discrepancy were not already familiar in the case of other artists, it would be amusing to contrast the radicalism of his politics with the reactionary tendency of his ideals in book-making. Taken by and large, Kelmscott books are, in literary content and in workmanship, a nineteenth-century manifestation of the style and method of four hundred years earlier. Morris is the pre-Raphaelite of printers.

A still small voice at this point urges that books, being a means of communication, are meant to be read, and asks whether it is the function of their

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producers to make them hard to read. What was readable to fifteenth-century eyes is not necessarily easy to modern eyes. Mr. Sparling, in codifying Morris's laws, reduces some of them *ad absurdum*. 'The two opposite pages are and must be seen together, should appeal to and satisfy the eye at once and together'—that familiar dictum completely neglects the axiom that no eye can *read* two opposite pages at once. 'The headline is a nuisance . . . and an indefensible stupidity in any case': the absence of a headline in Mr. Sparling's book is a nuisance and an indefensible stupidity. The strict canon, again, would eliminate any form of illustration other than line; and as the law says that the line of the illustration should correspond to the line of the type, how would a true disciple print a book illustrated with, say, French line-engravings?

More fantastic still is the argument that 'if a certain letter come to be familiarly associated with alarm-clocks or underclothing, it must necessarily be less effective when employed upon a noble poem'. Mr. Sparling's book is set in Caslon Old Face, that famous letter associated (amongst other things) with the label on a bottle of Eno's Fruit Salt. In passing one may note that the type is set solid and set close, with the result that the eye becomes unnecessarily wearied—a capital example of the misuse of a fine type.

The Morris canon is also gratuitously offended by the placing of Plate 1, a reproduction of a *left*-hand Kelmscott page, as a right-hand page of the book. It is careless, in reprinting Mr. Cockerell's *Short History*—a useful appendix—to include without comment a reference to 'These side-ornaments, three of which appear on the opposite page' (they do not). '*The Rev. Mr. Daniels of Oxford*' (p. 116) is the sole allusion to the founder of the Daniel Press, and, as the spelling is repeated in the index, is not a slip but an error.

F. SIDGWICK

SHORTER NOTICES

MONATSHEFTE FUR BÜCHERFREUNDE UND GRAPHIK-SAMMLER, Vol. I, Nos. 1-4. Klinkhardt & Biermann, Leipzig. 1925.

We have received the first four numbers of a new German monthly devoted to the Book and the Graphic Arts. Each number contains articles by well-known authorities; illustrations in line and half-tone, and interesting notes

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on current exhibitions and publications, etc., from the various capitals of Europe. The periodical is well printed by the Buchdruckerei Julius Klinkhardt, Leipzig. The setting of the advertisements is somewhat disappointing, we have been used to a very high standard from periodicals of this kind printed in Germany.

G. B. BODONI'S PREFACE TO THE MANUALE TIPOGRAFICO OF 1818. Now first translated into English, with an Introduction by H. V. Marrot. 4to. Elkin Mathews, 15s. net.

Bodoni's Preface, published by his widow with the *Manuale* in 1818, five years after his death, is a charming revelation of the man himself and of the ideas which inspired and directed his work. Moreover, it helps us to understand why his later work, and especially his later types, are so unsatisfying. He was so much preoccupied with the details of his printing that he lost sight of the end and purpose which alone gives work its crown. The shape of his letters, his margins, ink, paper and ornaments were in Bodoni's eyes not so much the means to the perfect book as the perfection of the book itself. His work was ruined by virtuosity and over-refinement. He refined his letters until he had whittled away all their primitive and traditional beauty. As much as possible he took from them their subtle individual differences, and sought to reduce them to a dull uniformity and 'regularity.' His art was fed from within rather than from without. Moreover, he was careless about the accuracy of his text. But he loved his craft, in which he attained a technical mastery seldom surpassed; so that Mr. Marrot's discerning account of Bodoni, as well as Bodoni's complaisant account of his own aims in printing and type-founding, make us admire and love the man, however much we may deplore his types.

Mr. Marrot has, on the whole, we think, successfully rendered into their English equivalents the many technical words which Bodoni uses. His translation is free and generally in good English idiom. Perhaps 'elegance' would express what Bodoni and his age meant by *grazia* rather better than 'charm', into which Mr. Marrot turns it.

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BODONI: BRIEFE AN A. A. RENOUARD. Edited by Moriz Sondheim. Joseph Baer & Co., Frankfurt-am-main. 1924.

This is an interesting little contribution to *Bodoniwissenschaft*. The editor, a man of nothing less than Teutonic conscientiousness and thoroughness, informs us in his introduction that the material here given is but a drop in the ocean of what still remains buried away at Parma. Still, this pamphlet, however slight, is well worth preserving for the sake of its excellent and most useful bibliography, for which the present reviewer at least is duly grateful. Perhaps one day some enterprising bibliophilanthropist will undertake the heavy toil, worry, and financial loss necessary for the giving to the world of a really important collection of Bodoni's letters.

There is an interesting reference to the *Manuale* in a letter of November 14th, 1810: even at that date 'my typographical Manual nears its completion, other work has forced me to lay it aside for some time.'

It was, perhaps, hardly to be expected that much typographical care should be expended on a pamphlet such as this; such, at any rate, was evidently the view taken by the publishers.

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TYPOGRAPHICAL REVIEWS

THE APOCRYPHA. London, The Nonesuch Press. 12″ × 7¾″. 1924. Printed at the Oxford University Press.

The Nonesuch Press books need no introduction to those interested in 'Fine Editions', and *The Apocrypha* under review is one of their most ambitious achievements.

Mr. Francis Meynell is responsible for the typography and format of the book, and has selected the Monotype Plantin, a legible type which he has further improved in legibility and grace by having the ascenders and descenders recut somewhat lengthened. The paper chosen is a machine-made Japon vellum, the combination of type, paper and margin making a good page. Each chapter heading has a cunningly and beautifully arranged head band of printers' flowers, but two exceptions amongst these must be singled out. We are confronted suddenly with two redrawn headpieces, one on page 106 from the title-page of Cæsar Contardi's *Commentaries*, Rome, 1573, and the other on page 168 from Oronce Fine's *Quadratua Circuli*, Paris, 1544. Redrawing is to our mind a wrong, we would say almost an unworthy, practice; nor do we expect work of this kind from so distinguished a typographer as Mr. Meynell. Another atavistic tendency is shown by Mr. Stephen Gooden, who contributes an engraved title-page, headpiece and tailpiece. These are most skilfully engraved, indeed we know of no living engraver possessing Mr. Gooden's skill with the graving tool, but we feel his designs are lacking in real inventiveness and creative power, and are too directly reminiscent of the engraved work of a past period.

ATHENS: ITS HISTORY AND COINAGE BEFORE THE PERSIAN INVASION. By C. T. Seltman, Cambridge. At the University Press. Demy 4to. 1924.

This book is, appropriately, printed by one of the great University Presses, where equipment and staff is prepared for such work. The book contains a large number of tables, notes, diagrams, references, cross-references and words in foreign languages, which call for the most careful and experienced

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reading. Mr. Walter Lewis has created order and form out of a bewildering mass of heterogeneous material, and in doing so emphatically reminds us that the Cambridge University Press has an admirable typographer at its head. The main text is set in Caslon monotype, and is beautifully machined.

NOTHING OR THE BOOKPLATE. By Edward Gordon Craig. London, Chatto & Windus. Royal 8vo. Printed at the Curwen Press.

Nothing or the Bookplate contains fifty of Mr. Craig's bookplates, twenty-five of which are in colour. These have been most beautifully printed from line blocks under the direct supervision of Mr. Harold Curwen. We have been fortunate enough to have seen the originals, and we can vouch for the closeness, the reproductions, of the colours to the originals. The bookplates are tipped on to the pages, a method which has enabled Mr. Curwen to select the best paper for each individual design: papers ranging in shade from pure white to brown. The blocks are made by Mr. Emery Walker. The book is prefaced by an Essay on the bookplate, set in Imprint type, 11-point on 14-point body, printed on Zander's hand-made paper.

The binding is full buckram, but we cannot say we admire the lettering; that on the spine is far from legible. There is a design on the side of Mr. Gordon Craig's own delightful and diminutive bookplate, reproduced from a binder's brass. This has, however, been considerably enlarged, which is, surely, an error?

SOUBORNÁ DÍLA BEDŘICHA SMETANY – SKLADBY Z MLÁDÍ DOR, 1843. State Publishing Dept. Prague, 1925. Printed at the State Printing Dept.

This is the first volume of a centenary edition of Smetana's complete works, issued as a national compliment to the composer and eventually to consist of twenty-five folio books. The edition is important in scope, commanding the best editorial and typographical committees, and is produced on a scale perhaps more worthy of its intentions than of its contents. In size it is sumptuous but not practical (12″ × 16″), being far too big to use at the piano and unwieldy, even on the knee. Such a page, moreover, sets the printer an additionally hard task.

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The music is engraved in the common German punches with the letters punched in the usual accompanying style: letters, that is, that lack æsthetic and even practical value; a sham old French lettering, an italic old style, numerals from a heavy and anonymous display fount and wide 'small caps' of obscure ancestry. The one note of interest among the punches is the numerals, used for the time-signature of the smaller fount, which are new to us and very interesting in their upright and dignified simplicity. But these pretty numbers are not even used consistently. There are as well, however, really exquisite double title-pages and half-titles, engraved and plate printed in a style of great distinction.

The punching itself, though rather close, is very well done, and one looks in vain for the common flaws. The music pages (that is, practically the whole book) are printed direct from plates. As the state printing department installed a new music-plant specially for this production, they presumably made proper provision for plate-printing, which is, in this country, so outside the routine of the ordinary office as to be enormously costly.

The press work is almost unbelievably good: very even in inking and register, without a suspicion of smudging or the results of caked and badly dried ink, and with the marks rolled down with a skill which has overcome every natural difficulty. If the page were as well planned as it is executed, this would indeed be an uncommon production. Unfortunately, the designer of the book has forgotten that the type area of the music is framed not only by the page, but by the plate-mark as well. Thus there is 1″ at the top and ⅜″ at the side from the music staves to the plate-mark, and margins of 1⅜″, ¾″, 1½″, and 1¾″ from the plate-marks to the paper's edge. The result, fatal in so tall a book, is far too much top margin and a white space insufficiently filled with matter, yet the staves are too close together. It is hard to understand what circumstances made the designer choose Cheltenham old style for his preliminaries. Anything less suitable to the long line, the purpose of the book, the design of the titles and the whole tradition of punches and plate-printing could not have been invented.

The binding is quite beautiful—blue linen over boards extraordinarily well blocked with a heavy gold design. There is so much gold about that we cannot conceive why the tops of the pages were stained terra-cotta.

On the whole the book lacks distinction. It is rich rather than beautiful; sumptuous enough, but not well planned; containing some good things, but lacking the completeness deserved by such an ambitious undertaking.

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THE DEVIL IN LOVE, from the French of Jacques Cazotte, with six engravings by J. E. Laboureur, London. William Heinemann. Demy 8vo. Printed at the Cambridge University Press.

The Devil in Love strikes a new note both as an illustrated book and an édition de luxe. There are six original and vivacious illustrations by Monsieur Laboureur, cut by the artist from his own designs direct upon the copper plate with a graver, thus reviving an old tradition, but it is clear that he has used this old method only because he finds it suitable for his very individualistic art, for his designs have no connection with the eighteenth century. Monsieur Laboureur was the first person in contemporary France, and indeed elsewhere, to engrave by precisely the method used by the great eighteenth-century engravers, Moreau, Cochin, and the rest. We think it advisable to point out that though Monsieur Laboureur illustrated the text of the French edition, the English translation under review is an entirely different production with new designs.

The book is printed in Baskerville monotype on Abbey Mill paper; the machining is even and black, the blackness of the type making a striking contrast against the very white paper.

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THE FLEURON, NUMBER ONE

PRINCIPAL CONTENTS

PRINTERS' FLOWERS AND ARABESQUES. By *Francis Meynell* and *Stanley Morison*. With illustrations in line and collotype.

T. J. COBDEN-SANDERSON. By *Professor William Rothenstein*. A Critical Appreciation.

CLAUD LOVAT FRASER: ILLUSTRATOR. By *Holbrook Jackson*. With illustrations in line.

INITIAL LETTERS. By *Percy J. Smith*. Illustrated with many examples from English, French, German, and Spanish schools.

THE TITLE-PAGE. By *Oliver Simon*. Illustrated by several full-page reproductions of post-war title-pages in one or more colours.

RESPICE: PROSPICE. A Chronicle and a Forecast. By *Bernard H. Newdigate*.

NOTE ON PRINTERS' DEVICES. By *Herbert Simon*.

BOOK REVIEWS.

A SERIES OF INSETS IN COLOUR, Etc.

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THE FLEURON, NUMBER TWO

PRINCIPAL CONTENTS

EMIL RUDOLF WEISS. By *Julius Meier-Graefe*. With illustrations in line and gravure.

THE PLANNING OF PRINTING. By *D. B. Updike*.

EDOUARD PELLETAN. By *Pierre Gusman*. With illustrations in line.

TOWARDS AN IDEAL TYPE. By *Stanley Morison*. With illustrations in line and collotype.

MR. ST. JOHN HORNBY'S ASHENDENE PRESS. By *Bernard H. Newdigate*. With a page set up and printed at the Ashendene Press.

THE NONAGE OF NINETEENTH-CENTURY PRINTING IN ENGLAND. By *Holbrook Jackson*. With illustrations in line.

DECORATED PAPERS. By *Roger Ingpen*. With samples of Rizzi and Batik papers.

BOOK REVIEWS, INSETS, Etc.

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THE FLEURON, NUMBER THREE

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